

# THE MUSICAL ANTIQUARY

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## ITALIAN CHAMBER CANTATAS

(Continued from page 153.)

LUIGI ROSSI (d. 1653) and Giacomo Carissimi (d. 1674) are the principal composers of this first Roman period. Stradella (d. 1682) forms the most important link between them and the school of Scarlatti, in whose works we find the cantata conventionalized like the opera into a set form which at first sight appears stiff and formal, but did as a matter of fact admit of great variety of treatment. Two distinguished amateurs, Astorga (b. 1680) and Marcello (b. 1686), devoted themselves with great assiduity to the composition of chamber cantatas, and produced works more or less in Scarlatti's manner, although the professional school of Naples had proceeded to a new development of the cantata which was foreign to its essential principles, and therefore soon caused it to die out altogether.

The early composers of cantatas suffered, it seems, from a difficulty in deciding whether they would treat the form as a vehicle for narrative or for lyrical expression. Not all of Rossi's cantatas show the careful symmetry of the famous 'Gelosia' by which he is best known.<sup>1</sup> There are cantatas of this period which are in a sort of recitative almost all the way through, and others that are little more than a succession of arias of varying length. A favourite method was to treat the subject as a declamatory scena, either narrative or dramatic, and break the monotony of it with a short aria, if one may call it so, recurring two or three times and thus forming a kind of *ritornello*. Stradella's cantata 'L'incendio di Roma' is an example of this type. Here is the little aria, which appears four times in the course of the cantata :—

<sup>1</sup> The cantata is printed in Gevaert's *Les Gloires de l'Italie*, and is analysed in the third volume of the *Oxford History of Music*.

## Ex. 6.

Claudio ri - - - da, Claudio ri - - - da, e Ro-ma, e  
Roma avvampi, e Roma, e Roma avvampi, Claudio ri - - - da, Claudio  
ri - - - da, e Roma, e Roma avvampi, e Roma, e Roma avvam-  
pi, e Roma, e Roma avvam - pi.

The first phrase is fairly expressive, but we see that Stradella is mainly preoccupied with the question of form. The construction ( $A_1A_2B_2A_2A_1B_1$  coda) is very neat, but the thematic material is decidedly barren, especially as the voice, being a bass, seldom sings a melody independent of the *continuo*. The fragment illustrates two common characteristics of the period—the habit of repeating a short phrase at once in the key of the dominant or subdominant, and the general breathlessness of the whole passage. The effect of breathlessness shows us two things—first, that composers had not developed a sufficient sense of rhythm to risk the effect of rhythmical silences produced by rests; and secondly, that their instrumental technique was not advanced enough to give them a chance of relieving the voice by interludes. Moreover, the sense of key-perspective was insufficiently developed: the composers of this time are certainly careful enough about ending in the key in which they began, but only in comparatively short movements do they seem to have had a continuous consciousness of their final end.

Rossi, being the earlier, has less sense of form and of thematic development than Stradella, but on the other hand his power for vocal expression is often remarkable. The 'Gelosia' represents him

at his best ; and another good example of his passionate melody may be quoted from the cantata 'Pensoso, afflitto'.

Ex. 7.

più di a - do - rar si . . . ve - de, più di a - do - rar si ve - de, è . . .

. . . . . più . ti - ran - na.

Stradella, too, though often extravagant in his *coloratura*, has a vein of genuine poetry. The following opening of a cantata illustrates admirably the true chamber style at its best :—

Ex. 8.

In sì lon - ta . . . . . no li - do

a che dun - que m'ag - gi - ro? a che piango e so - spi - ro?

a che mi la - gno e gri - do, mi - se - ro, af -

flit - to e so - lo? se la spe - ran - za già,



The whole character of the passage gives the impression of a free extemporization, planned as a prelude to something more formal. It is a form that we are quite accustomed to associate with instrumental music, but seldom find in the vocal music of a later date. Nevertheless there is a well-considered balance of harmony. The dividing point (the 7 6 cadence on the dominant) is not in the middle, as far as actual length goes, but the equilibrium is maintained, and at the same time an effective contrast of style secured, by the fact that the first portion consists of broad, recitative-like phrases, while the second is built on the repetition of concise rhythmical figures. For the stage such a passage would have been too meditative, too intimate, and too full of musical material to be easily grasped. We see here the origin of that *arioso* style which eventually found an exponent in J. S. Bach. The church-cantata of Bach's time is really nothing more than an expansion of the Italian chamber-cantata—indeed the church-cantatas for a single voice, such as 'Ich will den Kreuzstab gerne tragen', are directly modelled on the Italian type, except for the addition of the chorale, which in the more developed specimens contributes more than anything else to the differentiation of style.

During the period of Rossi and Stradella the subject-matter of the cantatas shows a considerable variety. It need hardly be said that the majority are love-poems of some kind or other; but there was certainly a large minority of cantatas on some more definitely moral idea—among which, for instance, the 'Gelosia' may be classed—and on subjects taken from history or mythology. The latter are frequently of an interminable length, and their interest in many cases must have been mainly literary. A good many cantatas were written to Latin words, especially by Carissimi; these are generally classed as motets, but the style is much the same as that of the secular cantatas, as regards both the music and the verse, of which a short example (from a cantata by Foggia) may amuse the reader:—



Terrenae Sirenae vaghissimae in se  
Sunt rosae spinosae ingratae per me.  
O Vita infinita, suspiro pro Te,  
Te adoro, Te imploro, vivifica me.

The form was also used occasionally for satire; and it is curious to see how frequently musical satire, both in the chamber-music and in the opera of the period, is directed against the life of courts. Cesti set to music a satire of Salvator Rosa entitled 'La Corte di Roma'; the cantata as a whole is rather straggling and tiresome on account of its broken style, but it exhibits great variety and occasionally presents a very vigorous treatment of the poet's fiery rhetoric.

## Ex. 9.

pat-ti il - le - ci - ti, vez-zi sor - di - di, sa - cri - le - gi - i, le - no -

ci - ni - i, gen - te per - fi - da, sco - la pes - si - ma, spie ter - ri - bi - li che

ru - ba - no, che uc - ci - do - no etc.

With Alessandro Scarlatti a new epoch of cantata-writing begins. Scarlatti is often supposed by historians to have been responsible for all the formalism and conventionality which characterized the Italian music of his day. It is true enough, as I have shown elsewhere in detail, that although in his early years he was naturally an imitator, sometimes not a very skilful one, of his predecessors, he realized before the seventeenth century was over that certain forms were the best suited for the kind of expression that the chamber or the stage required, and discarded altogether the variety of forms—airs on ground-basses, airs in binary forms, airs in a series of contrasting movements repeated in a second stanza—on which he had previously experimented. When he had once found the form that suited his purpose he showed, as Mozart did with instrumental sonata-form, that a certain regularity of structure was no bar to an infinite variety of phraseology and emotional expression. The reaction against sonata-form was not a reaction against Mozart, but against the second-rate sonata-writers who had not Mozart's fertility of invention.

Scarlatti's cantatas are so numerous and so varied that single extracts can give no idea of his genius. They cover the whole period of his life, and represent him in every phase. To dismiss them as sounding like 'slices out of operas' is to mistake their purpose altogether. The opera songs of the time might sometimes be considered to be too much in the chamber style, but it is very rare to find a cantata which is theatrical in character. An interesting light is thrown on this point by a letter of Count Francesco Maria Zambeccari, a gentleman of Bologna who held a post at the court of Cardinal Grimani, the Austrian viceroy of Naples, from 1708 to 1710.<sup>1</sup> He was a great opera-goer, and a spirited correspondent, whose opinions on musical matters may probably be taken as fairly representative of his day. Of Scarlatti's oratorio, 'Il trionfo del valore,' performed at Naples in March, 1709, he says that it did not please, and suggests that more of Scarlatti's music was heard at Naples than was desired. 'He is a great man, and just because he is so good, he produces a bad effect, for his compositions are very difficult, and are things for the chamber, which make no effect in the theatre. Of course any one who understands counterpoint will appreciate their value, but out of a theatre audience of a thousand people, there are not twenty who do understand it, and the rest are bored, not hearing lively stuff such as belongs to the stage. Besides, the music being so difficult, the singer has to be very much on his guard against making mistakes and so is not free to gesticulate as he would like, and becomes too much exhausted: the result is that Scarlatti's style for the theatre is not liked, for people want *saltarelli* and lively stuff, such as they have at Venice.'

This contemporary opinion on Scarlatti's operas may reasonably confirm us in the belief that his most individual genius is to be found in his chamber cantatas. The careful and interesting criticism upon them given in the *Oxford History of Music* (vol. iii, p. 394) is not altogether just, because it assumes as a matter of course that the function of vocal music is either to give vigorous expression to literary ideas, or to provide pleasing melody of a popular character; *Musikdrama* and *Volkslied* are the only legitimate vocal types. If we can once accept the point of view that was brought forward at the beginning of this paper, namely, that in an age when singers possessed the most perfect of instruments, and the most complete mastery over its means of expression, it was natural that the most intellectual type of chamber-music should be written not for instruments but for voices, then we may well form a rather different opinion of the merits of Scarlatti and his contemporaries. The

<sup>1</sup> L. Frati, *Un impresario teatrale del settecento e la sua biblioteca* (Rivista Musicale Italiana, Anno xviii, fasc. 1. 1911).

'semi-melodic character' of the bass may 'limit the opportunities of attaining anything highly characteristic', that is, it is certainly incompatible with the ideals carried out so perfectly in Schubert's *Erkönig*, but it may produce effects of great beauty if we regard the aria as a duet on equal terms between voice and violoncello, against an unobtrusive background of lute or harpsichord. The melody (*sc.* the melody of the voice part) may be 'vague', but it is not intended to be heard alone. The real *melos* of the composition is the resultant of the two melodies performed by the voice and the bass. Herein lies a great difficulty for the modern performer, for it is seldom possible exactly to reproduce the original conditions. The best left-hand *cantabile*-playing on the part of the pianist is a poor substitute for the violoncello, and if a violoncello can be found, the modern pianoforte must treat the intermediate harmonies with the utmost discretion. As regards expressive declamation, Scarlatti sometimes appears lifeless in comparison with Rossi; but it must be remembered that he makes up for the deficiency in other respects, although at two hundred years' distance it may be difficult for us to appreciate the delicacy of his methods. Such recitatives as the famous 'Andate o miei sospiri' are certainly not conventional, if the music be regarded as a whole. The logical sequence of harmony, the balance of *arioso* against *parlando* are all factors which must be taken into consideration; recitative is not to be judged exclusively on the precision with which words are declaimed. Moreover, many of the poems set by Scarlatti are not intended for vigorous declamation; many of them, it must be admitted, are of no great literary merit.<sup>1</sup> But we northern races hardly realize the extraordinary passion for mere language which animates Italians of all classes even at the present day. It is true that the desire for literary style for its own sake may well have disastrous results; but it is at any rate a sincere desire, and one ineradicably implanted in the Italian people. Most travellers in Italy know the old story of the Sieneſe peasant unwittingly employing verse to direct some one on the way to the town; and the point of view has come strangely home to me when I have heard a village schoolmaster defending a fraudulent Minister of State, on the ground that he made such wonderful speeches when laying foundation-stones, or a Piedmontese officer, of more than average intellectual ability,

<sup>1</sup> A cantata by Bernardo Pasquini gives an amusing parody of the fashionable style:—

'Eh che non è possibile  
Scrivere e non parlar di Fille e Clori!  
Il mondo vuole amori,  
Vuol sentir dolci pene,  
Vuol parlar di catene,  
Vuol suono di piacer, non di rigori.'

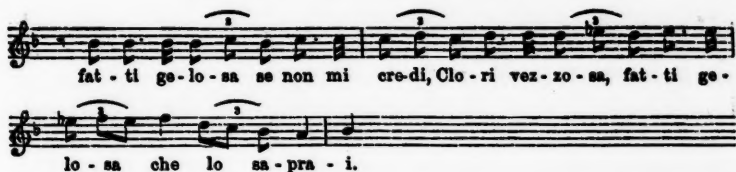
repeating with delight and admiration the new phrases he had learnt from the lips of some Tuscan peasant lad who had just joined the regiment. It is with this perhaps exaggerated sense of the beauty of words that we must sing a Scarlatti recitative, or indeed a Scarlatti aria. It will not do to be sentimental over the ideas expressed; but the more voluptuously sentimental we can make ourselves over the mere sound of the words and their varied arrangement, the more we shall enter into the spirit of the period. The words are not there to give us information; they are intended to be music themselves. The more one studies Scarlatti, the more one realizes the extraordinary delicacy and beauty of his phrasing—declamation is too rough a word to use—and modern singers might well improve their sense of musical phrasing, a sense to which the Teutonic tendencies of to-day give little encouragement, by a course of Italian cantatas. Only they must learn Italian first, and not imagine that when they have got the notes right, Italian pronunciation will come of itself. It would be nearer the truth to say that the melody will never come right until the Italian pronunciation presents no difficulties.

No examples from Scarlatti will be given here, since I have discussed his works in detail elsewhere. A few words may be said on his contemporaries and followers. Of the former the most important is G. B. Bononcini who, though a very inferior musician, exercised a remarkable influence over Scarlatti during his first Neapolitan period. Scarlatti was in reality something of a dreamer, only compelled by force of circumstances to produce popular opera, and relapsing whenever he could set himself free into the meditative style of the cantatas and the latest operas. Bononcini was one of those composers who see at once how to catch the public ear. He has moments of positive vulgarity, and that should be enough to exclude him altogether from the chamber. Nevertheless he wrote chamber-cantatas in large numbers, and published a very successful collection by subscription in London. One cannot help being attracted by the 'Handelian' vigour of his style—Bononcini is the ideal musician for that romantic eighteenth century of pictures and novels. But we must not allow ourselves more than an occasional glance, or we shall find him intolerably conventional and artificial in his buckram truculence. Here is a typical specimen of his style from a cantata of 1699, 'Se gelosia crudele':—

## Ex. 10.

*Allegro.*

Se non mi cre-di, Clo-ri vez-zo - sa, fat-ti go - lo - sa che lo sa-prai,



Scarlatti at his worst would never have permitted himself such gross misaccentuation. To quote the bass is quite unnecessary; and this is in itself sufficient condemnation. Yet one must admit that the tune has an irresistible swing, and one cannot wonder at the immense popularity which the composer's music enjoyed. Crescimbeni includes him among the best composers in the section devoted to the cantata in his *Storia della Volgar Poesia* (first edition, 1698). He treats of the cantata as a recognized poetical form, and says that it thoroughly deserved its great popularity, 'sendo elleno [i. e. le cantate] certamente la leggiadrissima cosa, il più bello, e gentil divertimento, che mai possa prendersi in qualunque onorata e nobile conversazione: massimamente allorchè sono messe in musica da eccellenti Maestri, come sono tra le antiche quelle del famoso Alessandro Stradella.' Among the moderns he praises especially G. B. Bononcini, A. Scarlatti, Pollaroli, and Ziani. Other favourite writers were Gasparini and Francesco Mancini, as well as Lotti and Caldara.

Two of the most voluminous composers of cantatas were Benedetto Marcello and Emmanuele d'Astorga,<sup>1</sup> both amateurs of noble birth. Neither of them contributed much that was new to the style, though both of them produced many pleasing examples of it. Marcello, as we might expect from his settings of the Psalms, excels in recitative:—

Ex. 11.



<sup>1</sup> A new biography of Astorga has just been published by Dr. Hans Volkmann, of Dresden, in which the absurd legends reproduced in *Grove's Dictionary* from Rochlitz are refuted, and many new and interesting facts brought to light.



His arias are rather dry in melody, and spoilt by over-insistence upon some characteristic figure in the bass. Astorga, on the other hand, is at his best in melody; but the example below will show that his melody is rather too gentlemanly to be of any great poetic import:—

## Ex. 12.

But both Marcello and Astorga are really survivals of past traditions, like the composers of to-day who still go on writing in the style of Brahms. The younger generation had little interest in chamber-cantatas. They continued to write a few, but the predominant form of aria was ill-adapted to chamber-music. The generation that followed Scarlatti had evolved the type of operatic aria that we find in Vinci and Pergolesi—a form based upon a wide differentiation of two subjects, separated as often as not by an instrumental interlude, and preceded by a *ritornello* that made a point of introducing portions of both themes.<sup>1</sup> It was a form that spread its musical material very thin, but could be made effective on the stage by a singer with a strong personality, especially if the themes were of a bold and striking character. For chamber-music it was tedious and empty, since composers never seem to have put more material

<sup>1</sup> I have analysed this scheme in detail in two papers printed in the *Sammelbände der Int. Mus. Ges.* on 'Leonardo Leo' (July, 1907) and on 'Ensembles and Finales in 18th-century Italian opera' (October, 1910).



into it than was necessary; and if it had been treated with Scarlatti's wealth of detail, it would have become too complex and lengthy for an audience to take in. We note, too, that the cantatas of Leo and Pergolesi are nearly all accompanied by strings. This was not in itself anything new; Stradella wrote several cantatas with strings, and so did Scarlatti. But the older composers handled their instruments with great restraint—indeed, in the early cantatas they enter only for the concluding *ritornelli*, and in the most highly developed specimens of Scarlatti the strings are always treated as if they were equal in importance to the voice, alternating phrases and weaving a contrapuntal texture that may well have served as a model to Bach. The later composers seldom write elaborate parts for the strings. Leo is the most conscientious; but even in Leo's cantatas we feel at once that the form is too orchestral and theatrical for its purpose. There was in fact no reason to go on writing chamber-cantatas after the old pattern; the violin had learnt to sing in the hands of Corelli and Tartini, and for the rest of the century it was to be the principal exponent of the intellectual music that the chamber style demanded. The cantata died, and the violin sonata rose from its ashes, to reign supreme until the violin was dethroned by the pianoforte.

EDWARD J. DENT.

### CANTATA BY LUIGI ROSSI.<sup>1</sup>

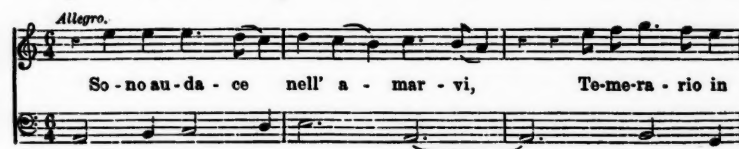
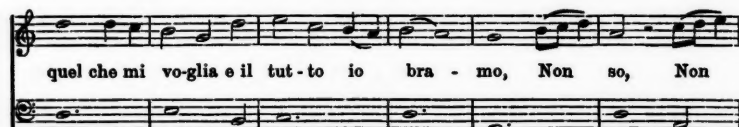
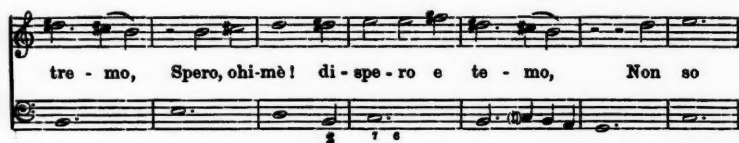
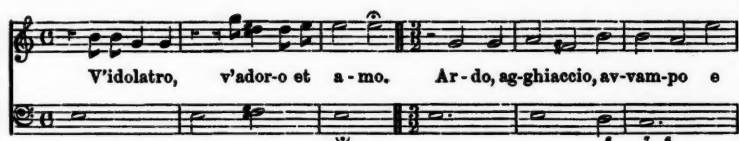
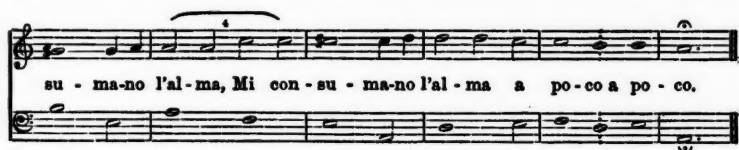
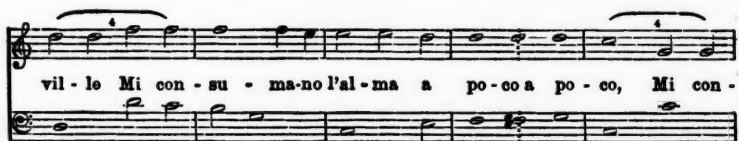
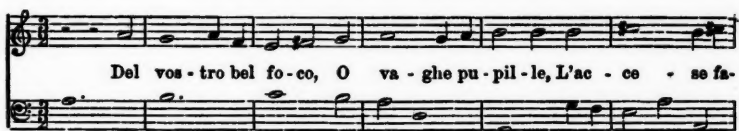
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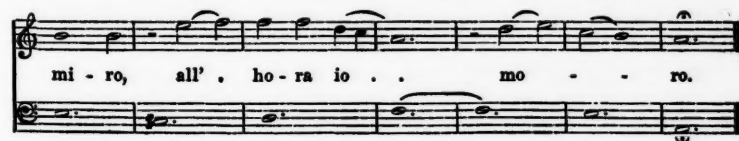
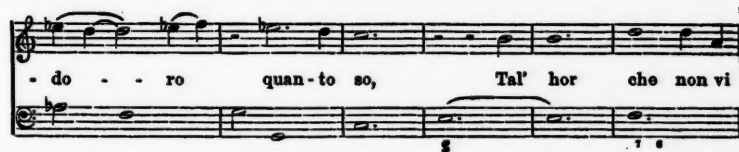
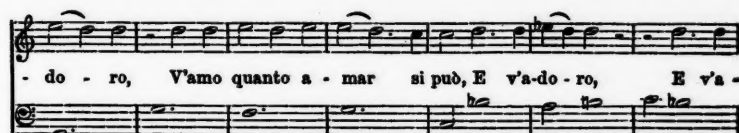
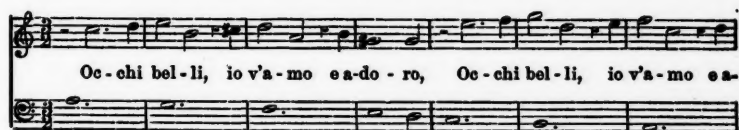
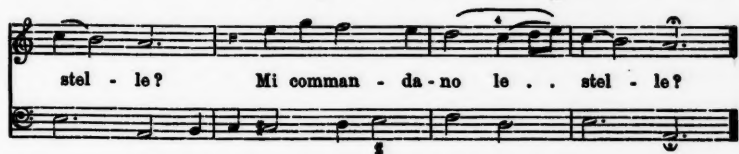
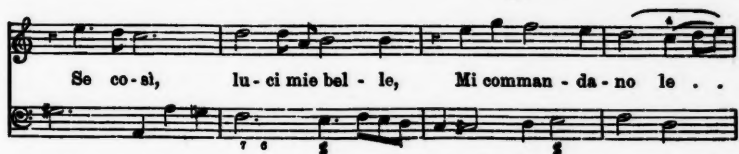
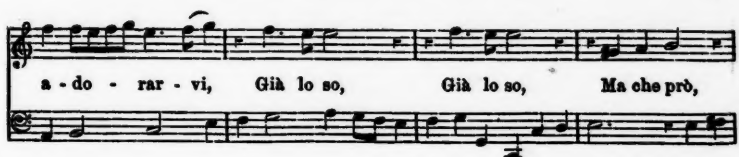
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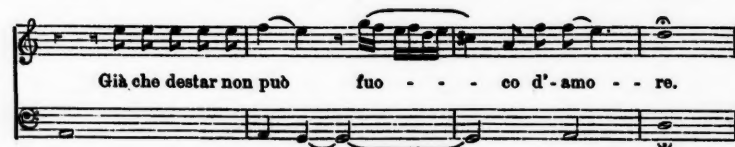
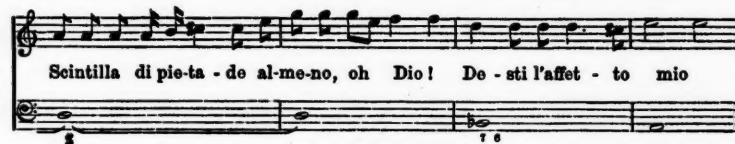
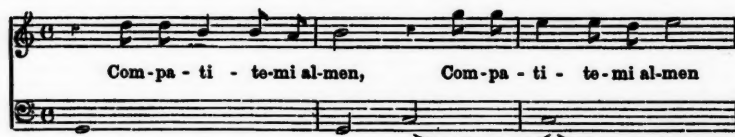
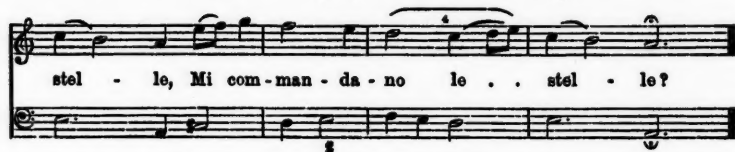
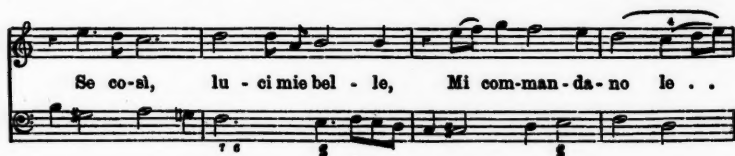
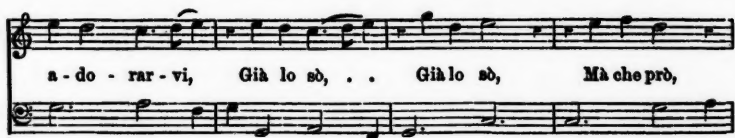
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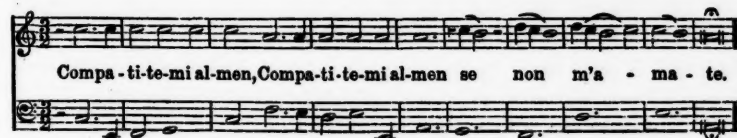
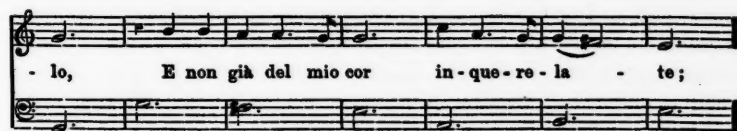
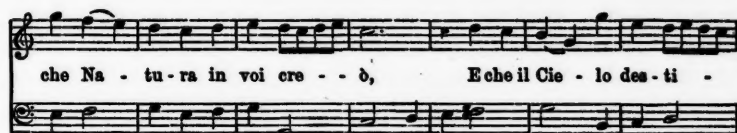
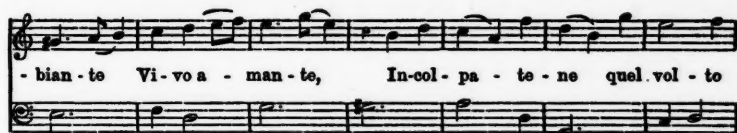
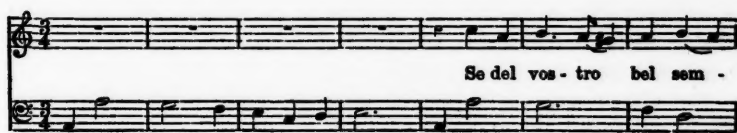
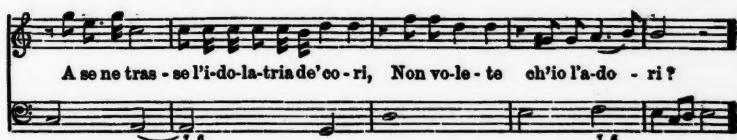
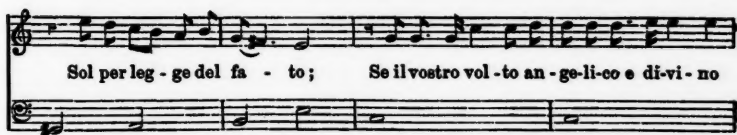
ar - so mio cor la fiam - - - ma ar - den - te.

<sup>1</sup> Printed by kind permission of the Very Rev. The Dean of Christ Church and the College authorities.









## THE ARISTOXENIAN THEORY OF THE RHYTHMICAL FOOT

It is known that the Greeks attached great importance to the rhythm of their vocal music, more, in fact, than to the melody. It is also known that musical rhythm was dependent on the metre of poetry; that a dactyl, for example, was sung to a long and two short notes, a spondee to two long notes, and so on.

But what are we to understand when we find trochees mixed with dactyls or spondees in the same verse? A trochee is a three-time foot, a dactyl a four-time: how are we to make an intelligible rhythmical scheme out of a Greek verse, in which the words, if set to musical values according to this rule, would make a jumble of three-time and four-time bars? The essence of rhythm is order, and neither ear nor mind will tolerate disorder of this kind.

The problem remained unsolved till the publication by Friedrich Bellermann in 1841 of the fragments of an anonymous musical treatise, of unknown date, containing Aristoxenian teaching. The codices, in the Royal Library at Naples, the Bibliothèque du Roi at Paris, and the Barberiniana at Rome, were well known to Doni and Meibomius, both of whom made efforts to publish them, but without success. In 1847 A. H. J. Vincent published a French translation of the codex in the Paris library.

The very first sentence in Bellermann's edition gives the key to the problem. Owing to causes which are now well known, the idea has prevailed ever since Graeco-Roman times that the long syllable of ancient poetry was equal in time-value to two short syllables, no more, and no less. The musicians did not agree to this: M. Victorinus says, *Inter metricos et musicos propter spatia temporum, quae syllabis comprehenduntur, non parva dissensio est. Nam musici: non omnes inter se longas aut breves pari mensura consistere, si quidem et brevi brevior et longa longior dicant posse syllabam fieri.*<sup>1</sup>

The metricists would not allow that there could be any difference between two longs and two shorts, affirming that every long was of equal value, and the same with the short. The musicians lost ground, and the metricists have prevailed for some eighteen centuries.

<sup>1</sup> Quoted by Westphal in *Die Fragmente der griechischen Rhythmiker*, p. 44.



# ARISTOXENIAN THEORY OF THE RHYTHMICAL FOOT 201

Let us see what Bellermann's Anonymus has to say. Not only does he confirm Victorinus concerning the musicians, but he gives the signs that were used for the different time-values. He opens with the words—

1. Τέχνη μουσικῆς, Ὁ ῥυθμὸς συνέστηκεν ἐκ τε ἄρσεως καὶ θέσεως καὶ χρόνου τοῦ καλουμένου παρά τισι κενού. Διαφοραὶ δὲ αὐτοῦ αἰδε' μακρὰ δίχρονος—μακρὰ τρίχρονος — μακρὰ τετράχρονος — μακρὰ πεντάχρονος ω

The word 'chronos', 'time', or 'chronos protos', 'primary time', is, in Aristoxenian teaching, applied to the musical value of the short syllable, and all other values are derived from it. No sign seems to have been used for it, and for theoretical purposes it is convenient to identify it with the quaver of modern music. The crotchet will then correspond to the dichronos, the dotted crotchet to the trichronos, &c., and the passage can be translated as follows:—

'The Art of Music. Rhythm consists of arsis and thesis, and of the time which is by some called empty. Its differences are these: the two-time long  $\text{♩}$  the three-time long  $\text{♪}$  the four-time long  $\text{♫}$  the five-time long  $\text{♬}$ .'

Empty times are rests. Their signs are given by Anonymus in section 102.

Κενὸς βραχύς·  $\Lambda$  (our  $\text{♩}$ ), κενὸς μακρός·  $\bar{\Lambda}$  ( $\text{♪}$ ), κενὸς μακρὸς τρίς·  $\bar{\Lambda}$  ( $\text{♫}$ ), κενὸς τέσσαρες  $\bar{\Lambda}$  ( $\text{♬}$ ).

The signs for time-values seem to have been little used; the well-instructed musician would know, as we now can know, what the rhythm should be, through the metre of the words. A change of rhythm species, e.g. three-time to four-time, was not to be lightly undertaken, and all values that did not, in the metricists' sense, conform to the prevailing rhythm species, must be accommodated to it by lengthening or shortening.

The translation of any ordinary verse of Greek poetry into rhythmical values now becomes comparatively simple. As an example we will take one in which trochees are mixed with spondees and dactyls.

Pindar, *Olympia* xii, v. 4.

Troch.	Spon.	Dactyl.
$\frac{2}{4}$ $\text{♩}$ $\text{να}$ - $\text{ετ}$	$\text{♩}$ $\text{τρ}$ $\text{χρ}$ - $\text{σφ}$	$\text{♫}$ $\text{τε}$   $\text{♫}$ $\text{λαυψ}$ - $\eta$ -   $\text{♫}$ $\text{ροί}$ $\text{πό}$ - $\text{λα}$ -   $\text{♫}$ $\text{μοί}$ $\bar{\Lambda}$

It is evident that the first and fifth syllables must be trichronoi, to suit the four-time rhythm of the whole. Under the grammarians the scheme would be:—

Troch.	Spon.	Dactyl.
$\frac{3}{8}$ $\text{♩}$ $\text{να}$   $\frac{3}{8}$ $\text{♩}$ $\text{τρ}$   $\frac{3}{8}$ $\text{♩}$ $\text{χρ}$   $\frac{3}{8}$ $\text{♩}$ $\text{σφ}$   $\frac{3}{8}$ $\text{♩}$ $\text{τε}$   $\frac{3}{8}$ $\text{♩}$ $\text{λαυψ}$ - $\eta$ -   $\frac{3}{8}$ $\text{♩}$ $\text{ροί}$   $\frac{3}{8}$ $\text{♩}$ $\text{πό}$ - $\text{λα}$ -   $\frac{3}{8}$ $\text{♩}$ $\text{μοί}$   $\frac{3}{8}$ $\text{♩}$ $\bar{\Lambda}$		

P

which is musical nonsense, or what Aristoxenus would call 'Arrhythmical'.

The word *πούς*, 'foot,' in Aristoxenian theory is not only applied to such small portions as the iambus, dactyl, &c., but pairs of dactyls and other forms, or even the whole rhythmical phrase consisting of a group of these forms, are called feet. The dactyls, spondees, trochees, &c., are, however, distinguished as 'simple feet'; when they are arranged in groups the resulting phrase, or 'colon', is a 'compound foot'. Two or more 'cola' combined make a 'period', or complete musical sentence.

We learn from Aristides, who quotes almost directly from Aristoxenus, that there were seven 'Differences' of feet.

Πούς μὲν οὖν ἐστὶ μέρος τοῦ παντὸς ῥυθμοῦ, δι' οὗ τὸν ὅλον καταλαμβάνομεν. τούτου δὲ μέρη δύο· ἀρσις καὶ θέσις. διαφοραὶ δὲ ποδῶν ζ'.

Κατὰ μέγεθος ὡς οἱ τρίσημοι τῶν δισημῶν διενηνόχασι.

Κατὰ γένος ὡς ὁ ἴσος τοῦ ἡμιολίου καὶ διπλασίου.

Συνθέσει ἢ τοὺς μὲν ἀπλοὺς εἶναι συμβέβηκεν ὡς τοὺς δισημούς, τοὺς δὲ συνθέτους ὡς τοὺς δωδεκασήμους. ἀπλοὶ μὲν γάρ εἰσιν οἱ εἰς χρόνους διαιρούμενοι, σύνθετοι δὲ οἱ καὶ εἰς πόδας ἀναλυόμενοι.

Τετάρτη ἡ τῶν ῥητῶν ὧν ἔχομεν λόγον εἰπεῖν τῆς ἀρσεως πρὸς τὴν θέσιν, καὶ ἀλόγων ὧν οὐκ ἔχομεν διόλου τὸν λόγον τὸν αὐτὸν τῶν χρονικῶν μερῶν εἰπεῖν πρὸς ἄλλα.

Πέμπτη δὲ ἐστὶν ἡ κατὰ διαίρεσιν ποιάν, ὅταν ποικίλως διαιρουμένων τῶν συνθέτων, ποικίλους τοὺς ἀπλοὺς γίνεσθαι συμβαίῃ.

Ἔκτη ἡ κατὰ τὸ σχῆμα τὸ ἐκ τῆς διαιρέσεως αποτελούμενον.

Ἐβδόμη ἡ κατὰ ἀντίθεσιν, ὅταν δύο ποδῶν λαμβανομένων ὁ μὲν ἔχῃ τὸν μείζονα χρόνον καθηγούμενον, ἐπόμενον δὲ τὸν ἐλάττονα, ὁ δὲ ἐναντίως.<sup>1</sup>

The passage may be explained through modern music.

'The foot is a part of the complete rhythm, by means of which we can apprehend the whole. It has two parts, arsis and thesis.'

The complete rhythm, or musical phrase, is the most important section, according to Aristoxenian ideas, and all the teaching has reference to its construction. But the ordinary phrase is not, as a rule, intelligible without assistance; hence the necessity for arranging it in feet, which are made evident by the regularity of their theses or down beats, and arses or up beats.

Suppose, for example, we play this phrase on the accentless organ,

Ex. 1.

J. S. BACH.



It will be almost, if not quite, impossible for a hearer to 'apprehend' any rhythmical structure in it.

<sup>1</sup> Westphal, *Die Fragmente der griechischen Rhythmiker*, p. 51; Meibom, p. 34.

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But when we employ harmony, with its discords and concords, we give it an alternation of thesis and arsis: and the phrase, being thus divided into feet, becomes intelligible.

### Ex. 2.



'There are seven differences of feet:

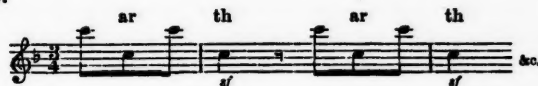
(1) By magnitude, as the three-time differs from the four-time.' Aristoxenus and Aristides use the words *trisemos*, *disemos* in the same sense as *trichronos*, *dichronos*. It is easy to understand that three primary times occupy a greater 'magnitude' of time than two, when played or sung at the same *tempo*.

(2) 'By genus, as even (time) differs from triple or quintuple.' The expressions *hemiolios* and *diplasio* refer to the relations 2 to 1, and 3 to 2 of the arsis and thesis. The conductor did not beat the primary times, as with us, but only the thesis and arsis, making them equal, or giving them the above proportions, as the case might be.

(3) 'By composition, whether the feet are simple, as those of two times, or compound, as those of twelve times. Simple feet are those which are divisible by (primary) times, compound feet are those that can be analysed by (simple) feet.'

Beethoven, on each side of the double bar in the first movement of his Eighth Symphony, makes effective use of simple feet divided from one another by rests.

### Ex. 3.



The opening four-bar phrase of the same movement may serve as an example of a *dodekasemos*; i.e. a compound foot, containing twelve primary times, which (in this case) are divided by thesis and arsis into four simple feet. The *dodekasemos* might also be divided into three simple feet, as we shall show later.

(4) 'The fourth is of the ratios, namely whether there is proportion or irrationality between the thesis and arsis.'

Into the question of irrational time, which is described at some

length by Aristoxenus, I have not space to go. The slight pause resulting from it was evidently a favourite rhythmical effect. Vincent D'Indy uses it somewhat in the Aristoxenian manner in his Sonata Op. 63.

(5) 'The fifth is by a certain diairesis, when the compounds being variously arranged, a corresponding variety of the simple feet arises.'

Westphal explains this through a passage in Aristoxenus, to mean that 'the same magnitude may take different forms by means of different divisions and numbers of its component parts' (*Fragmente*, p. 204).

It is a laboured way of saying that a given length of phrase may be varied through its internal construction. As the tetrapody is the normal phrase-magnitude of modern music, and we know that its capacities are infinite, it seems superfluous to give examples of this magnitude: but we may refer the reader to the first four bars (tetrapody) of the Aria, and the corresponding portion of most of the variations, in Bach's 'Goldberg'sche Variationen', or similarly to Beethoven's 33 Variations on a Waltz by Diabelli. In both cases the variation is as often rhythmical as harmonic.

Whether the ancients in their instrumental contests used anything analogous to the air with variations can of course never be known: but it is evident that they appreciated contrast in the internal structure of their rhythmical phrases.

The "compound foot" of twelve times may contain either three or four simple feet, according to the genus of the rhythm. The difference is one of "diairesis", i.e. "division". A change of diairesis constituted one of the "metabolai" or modulations of rhythm.

There are plenty of modern examples of change from triple to duple or *vice versa*, in the same movement, for example, the Scherzo of the Ninth Symphony; but I cannot recall one in which the same number of primary times is retained in the phrase which succeeds the change. Perhaps the reader will forgive therefore the following rhythmical experiment, with a pair of "dodekasemoi", in illustration of the fifth 'difference' to which Aristides refers.

Ex. 4.

Scherzoso.

The musical score for 'Scherzoso' consists of two staves, treble and bass. Above the staves is a measure number line: 1 2 3 4 || 5 6 7 8 || 9 10 11 12 || 1 2 3 || 4 5 6 || 7 8 9 || 10 11 12. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. It contains a series of chords and single notes. The second staff begins with a bass clef and contains a series of eighth and sixteenth notes. The first staff has a 'pp' (pianissimo) marking at the beginning and a 'poco cres.' (poco crescendo) marking at the end of the first six measures. The second staff has a 'f' (forte) marking at the end.

In the above passage the dodekasemos, containing twelve quavers, is arranged in even feet and repeated in uneven, thus giving a change of diairesis to the same melodic phrase. The repetition of the original melody and harmony gives unity: the period would probably be incomprehensible if new material were employed. The twelve-time rhythm is practically the only one available for this treatment, since it is necessary to have a number that is divisible by three and four or three and two.

(6) 'The sixth is that of scheme, which arises from the diairesis.'

The scheme, the manner of distributing the note values within the foot, was important, and a fundamental change of scheme without change of rhythm-species, as for example a change from a preponderance of dactyls to a preponderance of spondees, constituted one of the 'metabolai' of rhythm. That such a 'metabole' may be capable of very beautiful expression is well shown by Schumann in his 'Widmung'. The fervour of the opening words of Goethe's poem is reflected in the music by a preponderance of dactyls and spondees, or, if the reader prefers, of crotchets and quavers: while at the change of ethos in the words 'Du bist die Ruh', du bist der Frieden' the change of tonality is accompanied by a change of rhythmical scheme to the long notes of the 'semantic trochee'.

Τροχαῖος σημαντὸς ὁ ἐξ ὀκτασήμου θέσεως καὶ τετρασήμου ἀρσεως. Aristides Quint. in Westphal, *Fragm.*, p. 56.

'The semantic trochee consists of an eight-time thesis and a four-time arsis.



Ex. 5.

Vivace. Dactyl.
Spondee.
Dactyl.
Spondees.
&c.

Du meine See-le, du mein Herz, du meine Wonn', o du mein Schmerz

Semantic Trochees.

Du bist die Ruh', du bist der Frie-den.

(7) 'The seventh is of antithesis, when of two successive feet, one commences with the greater time, the other with the less, or *vice versa*.'

This sentence should be taken in conjunction with the parallel passage in Aristoxenus' own work.

ἀντιθέσει δὲ διαφέρουσιν ἀλλήλων οἱ τὸν ἄνω χρόνον πρὸς τὸν κάτω ἀντικείμενον ἔχοντες.<sup>1</sup>

'They (the feet) differ from one another by antithesis when they have the up-time (up-beat), and the down, arranged in the contrary order.'

That is, as Westphal explains, the order of parts arsis-thesis differs from the order thesis-arsis. The sensitive ear of the Greek found a difference of ethos, or character, in a rhythm, according to whether its feet or its phrases began with the up or down beat. When the feet, or the whole phrase, began with the thesis, the rhythm was supposed to have a 'hesychastic' or tranquil character, while in the opposite case, it would have an ethos of energy and vigour, called 'diastaltic'.

Modern rhythmical theory knows nothing of this very delicate nuance, but instances can be brought to show that composers are instinctively aware of it, and that they sometimes use it for the purpose of contrast.

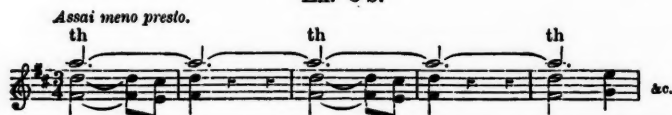
In the Scherzo of Beethoven's Seventh Symphony, for example,

Ex. 6 a.



the prevailing arrangement of the feet and phrases is of the diastaltic, the energetic order: while in the Trio

Ex. 6 b.



a 'metabole' takes place, and the feet commence with the thesis, the hesychastic form. The change of *tempo* and the longer notes of course induce a tranquil ethos, but the contrast is undoubtedly increased by the absence of the arsis from the beginnings of phrases.

Schubert makes use of the same nuance for contrast between the first and second subjects in his Sonata in E flat, Op. 122. In the first subject the phrases are for the most part diastaltic, in the second hesychastic. The same effect is found in the Scherzo and Trio of his Sonata in A minor, Op. 42.

In lyric vocal music the arrangement of arsis and thesis in the simple feet is to a great extent influenced by the metre of the words, though the music is often the predominating partner, and overrides

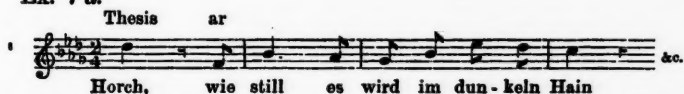
<sup>1</sup> Aristoxenus, *Stoicheia* in Westphal's *Fragm.*, p. 36.



the metre. Where there is a question of the change that we are considering, it generally has to do with the dipodies rather than with the single feet: that is, a whole foot forms the arsis or the thesis of a group of two feet. I have discussed this important part of Aristoxenian theory elsewhere, and cannot deal with it here.

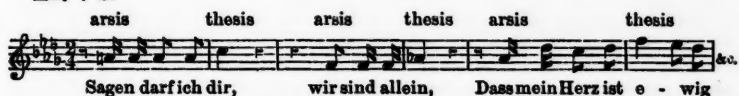
Occasionally, however, a composer will introduce a change in the order of parts in the simple feet, either to suit a change of sentiment in the words, or for the sake of contrast. Thus Robert Franz, in his 'Stille Sicherheit', makes use of the hesychastic form to express the stillness of nature,

## Ex. 7 a.



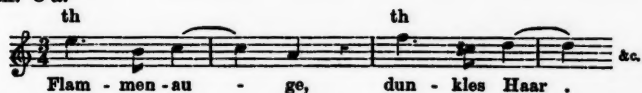
as opposed to the agitation of the lover, which is expressed by the diastaltic form:—

## Ex. 7 b.



Brahms, again, in his 'Neue Liebeslieder', Op. 65, uses this contrast, sometimes simultaneously, between the voices and the accompaniment, sometimes alternately, in the voice parts alone, as in No. 14:—

## Ex. 8 a.



In this section the rhythms for the most part begin with thesis, in the second section with arsis:—

## Ex. 8 b.



Here, as in the Beethoven and Schumann examples, there is contrast of rhythmical structure as well as of key.

We hope to have shown in this short outline that the study of ancient rhythmical theory is not entirely unprofitable, if its application to modern music may do something towards enhancing our appreciation of the delicate rhythmical *nuances* by which our composers make their appeal to the intelligence and emotion of their audiences.

C. F. ABDY WILLIAMS.

## THE GRANVILLE COLLECTION OF HANDEL MANUSCRIPTS

THE Granville collection of Handelianana has long been famous, but it has never, I believe, been described in detail. Originally the property of Bernard Granville (1709-75) it is now in the possession of Captain Bernard Granville, of Wellesbourne Hall, Warwickshire, who has kindly permitted me to examine it, and to make brief notes of its contents for the benefit of the readers of the *MUSICAL ANTIQUARY*. The choicest treasure of the Granville collection is the autograph of the vocal trio 'Se tu non lasci amore', which was written by Handel at the age of twenty-three during his visit to Naples in 1708. This autograph is of peculiar importance, not only on account of its early date, but because its signature 'G. F. Hendel, li 12 di Luglio 1708, Napoli' is the only irrefragable proof that we possess of Handel's ever having visited Naples at all. Handel's autographs are extremely rare, owing to the fact that the greater part of them were presented by the younger Smith, to whom Handel bequeathed them, to King George III. The remainder are for the most part in public libraries, indeed those which are in the possession of private persons could almost be counted on the fingers of one hand.

Another of the treasures in the Granville collection is a copy of Krieger's very rare *Anmuthige Clavier-Übung*, which contains the following interesting inscription in the handwriting of Bernard Granville: 'This printed book is by one of the celebrated organ-players of Germany. Mr. Handel in his youth formed himself a good deal on his plan, and said that Krieger was one of the best writers of his time for the organ, and to form a good player, but the clavichord must be made use of by a beginner instead of organ or harpsichord.'

The main part of the Granville collection and that with which we are here chiefly concerned is a set of manuscript scores of a selection of Handel's works, mainly, though I believe not entirely, in the handwriting of J. C. Smith, the composer's amanuensis, bound in thirty-seven folio volumes, and including the following works:—

# THE GRANVILLE COLLECTION OF HANDEL MSS. 209

## OPERAS.

Admeto	Ottone
Alessandro	Riccardo
Amadigi	Rinaldo
Ariodante	Rodelinda
Deidamia	Scipione
Giulio Cesare	Siroe
Imeneo	Tamerlano
Lotario	Teseo

## ORATORIOS AND CANTATAS.

Acis and Galatea	Joseph
L'Allegro ed il Penseroso	Samson
Athaliah	Saul
Deborah	Messiah
Esther	Il Trionfo del Tempo
Israel in Egypt	

## CHURCH MUSIC.

Anthemns. 4 vols.	Te Deums and Jubilate
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## CHAMBER MUSIC.

Cantatas	Duets
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## INSTRUMENTAL MUSIC.

Organ Concertos	Miscellanies, i. e. Concertante and Water Music
Instrumental Concertos	

It will be observed that *Joseph*, which was produced in 1744, is the latest in date of the works included in the collection. Why Bernard Granville did not complete his collection of Handel's works, and what was the principle upon which the existing selection was made, it is vain to speculate. It is curious that some of the finest and most popular of Handel's operas, such as *Radamisto*, *Orlando*, and *Alcina*, are omitted, as also are *Alexander's Feast*, the *Ode for St. Cecilia's Day*, and *Semele*, all of which are anterior in date to *Joseph*. It is certain that the friendship between Handel and Bernard Granville continued unbroken until the composer's death. One of Handel's last recorded acts was the selection of an organ for his friend in 1756. He further bequeathed to him in the third codicil to his will two pictures by Rembrandt which had originally been given to him by Granville, and the deep interest which the latter took in everything pertaining to Handel is proved by an extant letter from James Smyth to Granville, written at the request of the latter, minutely describing the composer's last hours, which is printed in Rockstro's *Life of Handel*.

Bernard Granville was a man of remarkable accomplishments. It is unfortunate that our chief source of information with regard to his personality should be the correspondence of his sister, Mrs. Delany, who—admirable woman though she was in many ways—did not and could not understand him. Apart from the lack of sympathy between them, due to their widely divergent opinions about religion, politics, and social questions, Mrs. Delany had some reason to feel aggrieved by her brother's behaviour to her subsequent to her marriage with Dr. Delany. That marriage Bernard Granville never forgave. With him family pride was a passion. In the epitaph that he composed for his own tomb he described himself as 'great-grandson of Sir Bevil Granville, who was killed in the Civil Wars fighting for King Charles the First', and that a scion of the house of Granville should ally herself with a 'nobody' was an offence that he could not condone. Mrs. Delany is therefore not an unprejudiced witness in the case of her brother. But he has others to testify to his character. That he counted Handel among his intimates speaks volumes in his favour. Rousseau was another of his friends. When the great Jean-Jacques visited England in 1766 and established himself at Wootton Hall in Staffordshire, Bernard Granville at Calwich was one of his nearest neighbours. The two men speedily made friends, and Rousseau's correspondence shows that ere long he was on intimate terms with 'la bonne et aimable compagnie de Calwich'. Mary Dewes, Granville's niece, who kept house for him, was an especial favourite of Rousseau's, and her partiality for the philosopher's company terrified Mrs. Delany, who, like most of the pious folk of her day, regarded Rousseau as an incarnation of Antichrist. 'I always take alarm,' she wrote to her niece, 'when virtue in general terms is the idol without the support of religion, the only foundation that can be our security to build upon.' Bernard Granville, who is represented by his sister as a hard and austere man, was evidently very kind to the exile at his gates. 'Je vous suis attaché, monsieur,' wrote Rousseau to him, 'et je bénis le ciel, dans mes misères, de la consolation qu'il m'a ménagée en me donnant un voisin tel que vous: mon cœur est plein de l'intérêt que vous voulez bien prendre à moi, de vos attentions, de vos soins, de vos bontés, mais non pas de vos dons: c'est peine perdue, je vous assure; ils n'ajoutent rien à mes sentiments pour vous, je ne vous en aimerai pas moins, et je serai beaucoup plus à mon aise si vous voulez bien les supprimer désormais.' Throughout their correspondence Granville is always Rousseau's 'bon et aimable voisin'. Plainly to those who could understand and appreciate him he was something very different from the ogre his pious relations thought him. After Rousseau's return to France their correspondence continued on the most friendly

terms. In 1768 Rousseau sent him his *Dictionnaire de Musique* with a most complimentary letter: 'Aimant la musique et vous y connaissant aussi bien que vous faites, vous ne dédaignerez peut-être pas de donner quelques momens de solitude et d'oisiveté à parcourir une espèce de livre qui en traite tant bien que mal.' After the death of Bernard Granville his collection passed to his nephew, John Dewes, who on succeeding to his uncle's property and estate assumed the name of Granville. It is not recorded that John Granville was a musician, but his aunt, Mrs. Delany, who had known Handel personally, took the greatest pride in the family collection of Handelian. She appears to have mentioned it to George III, who was a devoted admirer of Handel's music. The king thereupon asked to be allowed to see a catalogue of it, which Mrs. Delany promptly supplied. This was duly returned to her with the following letters, the autographs of which are now in the possession of Captain Granville:—

FROM QUEEN CHARLOTTE TO MRS. DELANY.

I have the pleasure of returning dear Mrs. Delany the catalogue of Mr. Granville's collection of music with a note from the King, which will sufficiently prove how much he is satisfied with the manner in which she has executed his commission. I avail myself with pleasure of this opportunity of assuring one of the worthiest of our sex of my sincere regard and esteem.

CHARLOTTE.

Windsor, the 7th November 1784.

FROM KING GEORGE III TO MRS. DELANY.

The King is much pleased with the very correct manner in which Mrs. Delany has obligingly executed the commission of obtaining an exact catalogue of Mr. Granville's collection of Mr. Handel's music, and desires she will forward it to Dr. Burney; at the same time, as Mrs. Delany has communicated Mr. Granville's willingness of letting the King see those vols. that are not in the list of his original collection, he is desired at any convenient opportunity to let the following ones be sent to town, and great care shall be taken that they shall without damage be returned:—

Admeto

Teseo

Amadigi

Duets

Miscellanies and Water Musick,

as also the quarto manuscript of a song composed by that great master in eight parts, beginning 'Still I adore you, tho' you deny me'.

Mrs. Delany procured the volumes that the king wished to

inspect, which were duly returned with the following acknowledgement:—

FROM KING GEORGE III TO MRS. DELANY.

The King has just received the copies of the three operas Mrs. Delany so obligingly borrow'd for him. He therefore returns the three scores, the two other books that accompanied them, as also the terzetto in the unrivalled author's own hand, and the beautiful song in eight parts; and desires Mrs. Delany will express everything that is proper to her nephew for communications that have been so agreeable. The King hopes when the spring is far enough advanced that he may have the pleasure of having that song performed at the Queen's House to the satisfaction of Mrs. Delany; not forgetting to have it introduced by the overture of *Radamistus*.

GEORGE R.

Queen's House, Feb. 11, 1785.

Unfortunately for Mrs. Delany and her nephew, to say nothing of posterity, the manuscript of the 'beautiful song in eight parts', though evidently despatched by George III, never reached its destination. By one of those unlucky accidents, from which even kings are not exempt, it was mislaid, if not stolen, in transit. Mrs. Delany was never able to trace it, in spite of all her efforts, and it seems that she did not like to mention its disappearance to the King or Queen, so that their potent help was never invoked in the search that she instituted. What the song was it is now difficult to say. Evidently the manuscript was not an autograph, but neither the autograph nor any other copy of the song is known to exist. It is perhaps as well to point out for the benefit of those not familiar with eighteenth-century methods of describing music, that the 'song' was almost certainly not a choral work in eight parts, but a vocal solo accompanied by instruments in seven parts, the voice making the eighth.

It now remains for us to consider the thirty-seven copies of Handel's works in more minute detail. The collection, apart from the beauty of the calligraphy and its deeply interesting association with the great composer, has a special value to students of Handel by reason of the variations from the published editions of the composer's work which it contains. When Dr. Chrysander was editing Handel's works for the German Handel Society he relied mainly upon the autographs, which, by permission of the King, are now housed in the British Museum, also consulting such contemporary manuscripts as were available. He knew of the existence of the Granville MSS., since he refers to them in his biography of Handel, but he appears not to have consulted them; at any rate they contain numerous variations from the text of the *Händel-Gesellschaft* edition, which have not hitherto been published.



Many of these variations are of no great importance. In some cases the marks of expression are slightly different, in others the Granville MSS. give time-indications which do not occur in the Händel-Gesellschaft edition. I have been compelled by considerations of space to pass over minute details of this kind, and in the following notes I have confined myself to those works in which variations of some importance occur. In order to save space I have used the abbreviation 'H. G.' in referring to Chrysander's Händel-Gesellschaft edition, and 'Gr.' to denote the Granville MS.

## OTTONE.

The *variae lectiones* in *Ottone* are of no great importance. The famous air 'La speranza' appears in the key of E flat, whereas in the autograph and in H. G. it is in F, and the recitative which precedes it is altered in order to lead harmoniously into the new key. The ritornello at the close of 'Falsa immagine' is cut down from four to two bars. The short warlike symphony in Act I, Scene 10, is entirely new. That printed in H. G. in this place appears in Gr. at the beginning of Act II. In Act II, Scene 9, Gr. fills up a lacuna in H. G., since it contains all the music to the recitative preceding the air 'Le profonde vie', whereas the words only are printed in H. G.

## SCIPIONE.

*Scipione* presents a rather disconcerting problem to the Handelian student. Even so long ago as 1789 Burney observed that 'there is little correspondence between Handel's score and the printed book of the words, either in the songs or recitatives'. *Scipione* was first performed in 1726, and was revived in 1730. The following were the casts of the two performances:—

	1726	1730
Scipione	Signor Baldi	Signor Fabri
Luceio	Signor Senesino	Signor Senesino
Lelio	Signor Antinori	Signora Bertolli
Ernando	Signor Boschi	Signor Commanno
Berenice	Signora Cuzzoni	Signora Strada
Armira	Signora Costantini	Signora Merighi

Both music and libretto were much revised for the 1730 revival, and the parts of Scipione and Lelio must have been rewritten, for Baldi was a contralto and Fabri a tenor, while Antinori was a tenor and Bertolli a contralto. The librettos printed for both performances are in the library of the British Museum, but the difficulty is that no manuscript in existence corresponds exactly with either. Chrysander

seems, if I may venture to say so, to have shirked his difficulties in the H. G. edition. His preface implies that he has followed the original version in the main part of his edition and added the new airs written for the 1730 revival in the appendix. Such, however, is very far from being the case. He gives several airs which do not appear in either libretto, and there are several in the 1730 libretto for which no music is forthcoming. The Granville MS. is a rather curious blend of the two versions. The greater part of it follows the 1726 version, in which Scipione was a contralto and Lelio a tenor, but in a few places there are evident signs of the 1730 version having been used, the part of Scipione being written in the tenor clef and that of Lelio in the alto. Plainly *Scipione* was never performed in the Granville version. The latter probably represents all that Handel thought worth preserving of the two extant versions. It contains a good deal of music that has not hitherto been printed. The symphony which appears in H. G. at the beginning of the fifth scene of the third act is transferred in Gr. to the opening of the third act, its place in the fifth scene being filled by the following short symphony :—



The lacuna on p. 93 of H. G. is filled by Gr., which supplies the music to the following passage of recitative :—

- LELIO.    Prence, il rigor della Fortuna avversa  
              Sembra appagarsi de' sofferti affanni  
              E cangiarsi in conforto a tua bell' alma.
- LUCEJO.   Nel tuo lieto sembiante, amico duce,  
              Vera amistà dal nobil cor traluce.

More important still are three songs which, so far as I can ascertain, have never been printed. The first of these occurs in Act II, Scene 2, following the words 'scoppierai di tormento e di furore' and taking the place of the air 'Pensa, oh bella', which in Gr. appears in an appendix with the inscription : 'This comes in the second act after the bass song Braccio si valoroso.' The words of this song occur in neither version of the libretto. It is sung by Scipio, the voice-part being written in the alto clef, and the accompaniment scored for violins in three parts, viola, violoncello solo, and bass :—

*Andante.*

So gl'al - tri de - bel - lar, ma por - to nel mio cor

The second of the new songs occurs in Act III, Scene 5, immediately after the air 'Gioja si sperì'. It is preceded by a scene in recitative between Lelio and Armira, beginning 'Tu d'Indibile figlia', the words of which occur in both the 1726 and 1730 libretto, but in the 1726 version the recitative is followed by the air 'Del debellar' (H. G., p. 94) and in the 1730 version by an air beginning 'Se vuoi in amor aver piacer', the music of which is not known. The air in Gr. is written for a soprano voice, accompanied only by violins and bass:—

*Allegro.*

Nel - l'a - mor, nel - la spe - ran - - za

The succeeding air in Gr. 'La nobiltà del regno' is precisely the same as regards the music as 'Del debellar la gloria'. The fact that this air was for some reason adapted to different words may help to explain some of the difficulties of *Scipione*, for if new words were written to one air they may very well have been written to others, and thus many of the airs in the two libretti for which no music is known may only be new sets of words written to music which we already possess with their original words. The third of the unknown airs in *Scipione* occurs at the opening of the last scene, and is an entirely new setting of the words 'Dopo il nemico'. This song evidently belongs to the 1730 version, since it is written for a tenor voice and is sung by Scipio:—



## TAMERLANO.

There is only one variation here from H. G., but that is an important one, since it proves incontestably the fact, often denied by musical historians, that Handel used the clarinet, which had been invented by Denner of Nuremberg about the year 1690. In the autograph, which is followed by H. G., the air 'Par che mi nasca' is accompanied, besides the ordinary strings, by two *cornetti*. In Gr. the *cornetti* are replaced by *clar. 1<sup>o</sup>* and *clar. 2<sup>o</sup>*. This can only mean clarinets, since the character of the air, which is quiet and pensive, and the actual music written for the instruments make it impossible that *clarini* (trumpets) can be intended. I believe that this is not the only instance of Handel's having employed clarinets, since, according to the catalogue of music in the Fitzwilliam Museum at Cambridge, that institution possesses the *concertino* parts of an 'overture' in five movements for two clarinets and horn.

## THE MESSIAH.

The Granville copy of *The Messiah* is a document of remarkable interest, though it contains no music not otherwise known to the world in one form or another. Handel made more alterations in the score of *The Messiah* than in that of any of his other works. Nearly a third part of the numbers in the work underwent some revision before the oratorio reached the final stage in which we now know it. The Granville version stands between that of the autograph and the final recension, but approximates more closely to the former. It follows the autograph precisely up to the air 'Thou art gone up on high', which instead of being given to a bass is allotted to a soprano—at any rate the voice part is written in the soprano clef, but, as the key (D minor) remains unchanged, the air would appear to be better suited to a mezzo-soprano or even to a contralto voice. 'How beautiful are the

feet' underwent more remodelling than anything else in *The Messiah*. It is extremely interesting to trace the workings of Handel's mind with regard to this number. We do not know the exact chronological order of the various versions, but we know that Handel originally set the words as a soprano solo of beautiful simplicity, and, after experimenting in far more elaborate forms, returned in his final version to a soprano solo even simpler in style than the original. The Granville version is designed as a duet<sup>1</sup> for two altos, followed by an elaborate chorus. In the H. G. edition of *The Messiah*, edited (after the death of Dr. Chrysander) by Dr. Max Seiffert, this version is described as 'a piece composed for the choir of the Chapel Royal', and it is implied that it was not originally intended to form part of *The Messiah* at all, though a remodelled version with the duet arranged for soprano and alto was introduced into *The Messiah* by the composer. The Granville MS., however, proves conclusively that Handel gave his sanction to the inclusion of the duet for two altos as well as of that for soprano and alto.

The following number, 'Their sound is gone out,' differs entirely from both autograph and final version. In the autograph the words are set as the second part of the air 'How beautiful'. In the final version they appear as a magnificent chorus in the key of E flat. In Gr. we find the words set in the form of a short arioso *Andante larghetto* for tenor solo in the key of F on the subject afterwards used in the E flat chorus.

'Why do the nations' is another instance of Handel's having revised his original setting and afterwards given up his revision and returned to his first idea. The revision was only concerned with the second part of the air, which Handel abbreviated and gave to it the character of a recitative. In Gr. the original version is followed. It is worth noting that in none of the MS. versions of this air is there any indication of a *da capo*, in fact in the autograph of the subsequently abandoned revision Handel expressly indicates that the chorus 'Let us break their bonds asunder' is to follow immediately upon the conclusion of the second part. The introduction of a *da capo* first occurs, I believe, in the edition of *The Messiah* published by Walsh after Handel's death. The duet, 'O death, where is thy sting,' follows the version of the autograph, not the abbreviated version afterwards adopted by Handel.

The air 'If God be for us' appears in the key of C minor, transposed

<sup>1</sup> In the MS. there is no direction that the opening duet should be sung by solo voices. This is probably, though by no means certainly, an error of the copyist, since in the autograph of an almost precisely similar version opening with a duet for soprano and alto the names of the soloists are given.

for a contralto, not as in the autograph and final version in G minor for a soprano. The air has not, I believe, ever been printed in this transposition, nor does it so occur in any of the MSS. used by the editors of H. G., though in the so-called Dublin score (now at Tenbury) there is a notification of the transposition.

The appearance of the transposed version of the air in Gr. gives a special interest to the MS., since there is good reason for believing that the air was sung in this version at the first performance of *The Messiah* at Dublin on April 13, 1742. The British Museum possesses a word-book of *The Messiah*, which is generally accepted as having been used at the first performance, in which the names of the performers are in some instances pencilled against the airs which they sang. I am myself inclined, for reasons into which it is not now necessary to enter, to think that the word-book was used not at the first performance of the oratorio, but at the second, which took place on June 3. In all probability the soloists were the same at both performances, and the fact that the name of Mrs. Cibber, who was a contralto, is pencilled against the words of 'If God be for us', makes it practically certain that the air was sung for the first time in the Granville version.

#### IL TRIONFO DEL TEMPO.

Handel's *Triumph of Time and Truth* exists in three versions. The first of these, which is known as *Il Trionfo del Tempo e del Disinganno*, was composed during Handel's first visit to Italy, either in 1707 or 1708, to a libretto written by Cardinal Benedetto Panfili. The second version was a revised and enlarged arrangement of the original cantata, still with Italian words, made in 1737. The third version was an adaptation of the music of the 1737 version, with many alterations and additions, to an English translation of the Cardinal's poem made by Thomas Morell in 1757. The 1737 version has never yet been printed in its entirety. When Dr. Chrysander published the 1708 version in H. G. he added in an appendix ten numbers from the 1737 version, which he described as 'all of this that was not admitted into the English version of 1757', explaining that 'the small alterations which Handel introduced here and there . . . are not important enough to be all noted down here'. It is unfortunate that Chrysander had no opportunity of consulting Gr., which contains some very interesting variations from H. G. The overture, to begin with, is an adaptation of that of 1708, but so much altered and abbreviated as to be practically a new composition. The 129 bars of the original (not counting repeats) are cut down to forty-three; the concerto form,



with its important parts for two concertino violins, is discarded, and the revised version is scored for strings, hautboys, trumpets, and drums. The opening allegro is ruthlessly abbreviated. The first six bars are almost identical with the opening of the 1708 version, but the remainder is altogether new. The adagio and succeeding movement in  $\frac{3}{8}$  time are cut out altogether, and the following short adagio movement for strings and hautboy solo, leading into the chorus 'Solo al goder', which appears in the 1757 version as 'Time is supreme', is substituted:—

The second part of the oratorio begins with an entirely unknown instrumental prelude, scored for strings and hautboys, opening thus:—

The soprano air 'Venga il tempo' is supplied with a closing *ritornello*, six bars in length, scored for strings in four parts, which does not appear either in the 1708 or 1757 versions; and a little later there occurs an entirely new and very fine setting of the air 'Folle dunque tu sola presumi'—a free adaptation for a contralto voice of the soprano air 'Un pensiero nemico di pace' from the 1708 version, of which the following are the opening bars:—

*Andante.*

Violina.

*Tempo.*

8 *p*

8

8

Folle dunque tu so - la pre - su - mi

*p*

## L'ALLEGRO ED IL PENSEROSO.

The Granville copy of *L'Allegro* contains no music not already printed, but several of the indications of time and expression do not appear in H. G., and the additional numbers, which were composed after the first performance of the work, appear in an appendix, and are not, as in H. G., inserted in their places in the body of the work. The Granville copy therefore shows us the work precisely as it appeared when originally produced.

## TE DEUMS AND JUBILATE.

This volume includes the Utrecht Te Deum and Jubilate, the Chandos Te Deum in B flat, and the short Te Deum in D. It contains no very important variations from the text published in H. G., but here and there occur points which are worth noting. In the Utrecht Te Deum, for instance, the passage 'Thine honourable true and only Son, also the Holy Ghost, the Comforter', which H. G. gives to the full chorus, is in Gr. allotted to solo voices.

In the Jubilate the two opening notes for trumpet solo are not tied, as in H. G. In the dynamic marking, too, there are differences, the marking in Gr. being decidedly more elaborate than in H. G.

In the Te Deum in B flat the marking is also somewhat different. The passage, for instance, marked 'violoncello solo' in H. G. in the second bar is only marked *piano* in Gr.

In the Te Deum in D there are some slight differences in the arrangement of the passage for alternating solo and chorus. In the

chorus 'Day by day', for instance, the passage 'and worship Thy name' allotted in H. G. to alto solo is in Gr. given to alto chorus.

## CANTATAS.

Of the fifty cantatas for solo voices with a figured bass included in this volume all save one have already been printed in H. G., though the forty-fourth cantata was only known to Chrysander in an incomplete form. This is a cantata for a soprano voice, 'Sarei troppo felice,' of which H. G. gives only the opening recitative and the aria 'Se al pensier dar mai potrò', in H. G. described as 'Largo' and in Gr. 'Adagio ma non troppo'. Three more movements appear in Gr., a recitative 'Clori, schernita Clori', an aria 'Giusto Ciel, se non hò sorte', and another recitative 'Ah, che un cieco ho per guida'.

The following are the opening bars of the aria:—

The musical notation is for a soprano voice and a figured bass. The first system shows the vocal line starting with a whole note G4, followed by a half note A4, and then a half note B4. The figured bass line starts with a whole note G2, followed by a half note A2, and then a half note B2. The second system continues the vocal line with a half note C5, followed by a half note B4, and then a half note A4. The figured bass line continues with a half note G2, followed by a half note A2, and then a half note B2. The lyrics 'Gius - to Ciel, se . . non hò sor - - te' are written under the vocal line.

The fiftieth cantata, which is not included in H. G., is of great importance. It is one of the most famous of Handel's minor works, and has often been referred to by his biographers. None of them, however, succeeded in lighting upon a copy of it, and Chrysander always believed that the cantata was irretrievably lost. The cantata dates from Handel's sojourn in Rome, either in 1707 or 1708, and was composed by him to words written or improvised by Cardinal Benedetto Panfili. Mainwaring, Handel's first biographer, whose memoir was published in 1760, thus refers to it:—

'While Handel was at Rome he was much and often at the palaces of the two Cardinals, Colonna and Pamphili. The latter had some talent for Poetry, and wrote the drama of *Il Trionfo del Tempo*, besides several other pieces, which Handel set at his desire, some in the compass of a single evening, and others extempore. One of these was in honour of Handel himself. He was compared to Orpheus, and exalted above the rank of mortals. Whether his Eminence chose this subject as most likely to

inspire him with fine conceptions, or with a view to discover how far so great an artist was proof against the assaults of vanity, it is not material to determine. Handel's modesty was not however so excessive as to hinder him from complying with the desire of his illustrious friend.'

Chrysander in his biography of Handel also refers to the cantata at some length, concluding with the words:—

'I have hitherto searched in vain for this musical curiosity in the places where Handel's other music is to be found. Probably Handel made a return-present of it to his poet, without first making a copy.'

The words of the cantata have all the appearance of an improvisation, indeed the phrase 'cantare in un istante' in the opening recitative puts the matter almost beyond a doubt. Handel's music was very probably an improvisation also, though it was doubtless touched up later. Such trials of poetical and musical skill were common enough in Italy at that time. Mr. E. J. Dent in his *Life of Scarlatti* has translated from Crescimbeni a description of a similar contest:—

'Scarlatti was at the harpsichord, but managed at the same time to observe that Zappi was in process of thinking out a new poem. He begged Zappi to produce it; Zappi agreed to do so on condition that Scarlatti set it to music at once. Scarlatti assented, and 'no sooner had Tirsi (Zappi) finished his recital than Terpandro (Scarlatti), with a truly stupendous promptness, began to transcribe the verses recited, with the music thereto; and when these had been sung, the souls of those present received of them so great delight, that they not only obliged the singer to repeat the song again and again, but also urged both poet and musician to display their skill afresh.'

I subjoin the words of the cantata, and the music of the opening bars of each movement:—

#### RECITATIVE.

Handel, non può mia Musa  
Cantare in un istante  
Versi che degni sian della tua lira,  
Ma sento che in me spira  
Si soave armonia che a tuoi concetti  
Son costretto cantare in questi accenti.

#### ARIA.

Puote Orfeo con dolce suono  
Arrestar d'augelli il volo  
E fermar di belva il piè,  
Si muovero a un sì bel suono  
Tronchi e sassi ancor dal suolo,  
Ma giammai cantar li fe.

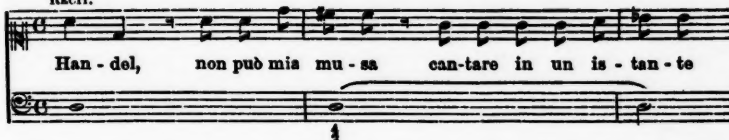
RECITATIVE.

Dunque maggior d'Orfeo tu sforzi al canto  
La mia Musa all' ora che il plettro appeso avea  
A un tronco annoso, e immobile giacea.

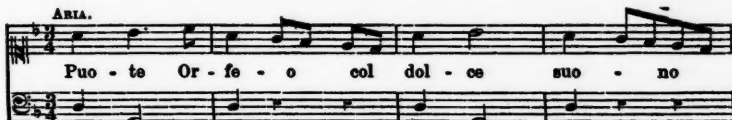
ARIA.

Ognun canti e all' armonia  
Di novello Orfeo si dia  
Alla destra il moto al canto  
Voce tal che mai s'udi,  
E in sì grata melodia  
Tutta gioia l'alma sia  
Ingannando il tempo intanto  
Passi lieto e l'ore e il dì.

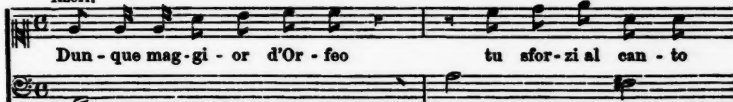
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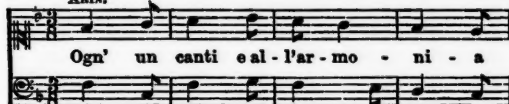
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ARIA.



INSTRUMENTAL CONCERTOS.

The first two concertos in this book are identical with the first two of the 'Grand Concertos' (H. G., vol. xxx, nos. 1, 2), save that they have additional parts for two hautboys. The hautboys for the most part double the violins throughout the concerto, but in certain passages they have independent parts, as in the opening of the first concerto:—



These hautboy parts, though their existence is mentioned by Chrysander, have never been printed. It is not known for what occasion they were added to the original score of the concertos.

#### MISCELLANIES.

This volume includes the Water Music and the concerto in C, commonly known as the 'Concertante' (H. G., vol. xxi, p. 63). The Granville copy of the latter exhibits some interesting variations from H. G. The last movement, *Andante non presto*, is considerably abbreviated in Gr., while the solo violin parts are presented in a less elaborate and less ornate form. The Granville version of the Water Music is substantially the same as that of H. G., but the various movements are arranged in a different order. It is interesting to note that the movement which begins



is described in Gr. as a Country Dance.

R. A. STREATFEILD.



## INDEX TO THE SONGS AND MUSICAL ALLUSIONS IN *THE GENTLEMAN'S JOURNAL*, 1692-4

*The Gentleman's Journal* was a monthly magazine edited by Peter Motteux, which appeared from January 1691-2 to November 1694. Besides giving an account of some of the chief musical events of the day, each number contained two or three songs with music by favourite composers. These are now indexed, together with the allusions of musical interest<sup>1</sup>; excepting the allusions to the music of the Ancients, which have not been thought worth collecting.

The Journal has been thoroughly explored by writers on Purcell. In particular, Mr. W. Barclay Squire has made great use of it in his article on 'Purcell's Dramatic Music', contributed to the *International Music Society's Magazine*, 1903-4, quoting the passages which bear upon the plays for which Purcell wrote music. He gives a necessary warning, that the numbers of the Journal sometimes came out later than the dates they bear. For instance, the number dated December 1692 has a notice of the performance of the New Year's Day Ode for January 1693, a fact to which the Editor draws attention.

The title-page varied somewhat in the different numbers; a different quotation is given each month, and after the first number it is stated that the magazine is 'Printed For *Rich. Parker*' and sold by Baldwin, and later again the 'Black Lyon in Fleet-street' is added as an address where it was sold. The title of the first number is given here: The | Gentleman's Journal: | or the | Monthly | Miscellany. | By Way of | Letter | to a | Gentleman in the Country. | Consisting of | *News, History, Philosophy, Poetry, | Musick, Translations, &c.* | January 1692<sup>1</sup>. | *Paulum sepultæ distat inertix | Celata virtus . non ego te meis | Chartis inornatum filebo: | totve tuos patiar labores | Impune, Lolli, carpere lividas | Obliviones.* — — Hor. | London | Printed; And are to be Sold by *Richard Baldwin*, near the *Oxford* | Arms in *Warwick-lane*. 1692. |

The third volume, 1694, was 'Printed for Henry Rhodes, at the Star, the Corner of Bride-lane, in Fleet-street', till July: afterwards by Baldwin alone.

<sup>1</sup> I have catalogued the Plays mentioned, as they probably had incidental music. Odes and Poems printed in the Journal have been omitted unless it is known that they were set to music.

I. SONGS WITH MUSIC, ALPHABETICALLY ARRANGED UNDER  
THE NAMES OF COMPOSERS.

- AKERROYD (SAMUEL), 'who is too well skill'd in Musick of a higher Nature, to be particularly prais'd here for his admirable Talent in things of that Kind' (i. e. a Scotch Song). Jan. 1692, p. 56  
*Ah friends how happy are we here.* For two voices (S. and B.). Words by P. Motteux. June 1692, p. 30  
*Beneath a cool Shade Amarylhis was sate.* Words by Pyrocles. Oct.-Nov. 1694, p. 283  
*Fairest Jenny thou mun love me.* 'Jenny and Jockey,' a Scotch song. Printed in *The Banquet of Musick*, Bk. VI, 1692. Jan. 1692, p. 62  
*No, never hope I'll change my mind.* Words by Urania. Mar. 1694, p. 68  
*Since from my dear Astrea's sight.* Words by the E. of M. The first verse of this song was also set by Purcell as one of the songs in *The Prophetess or the History of Dioclesian*. Aug. 1693, p. 277  
*Since roving of late is as fatal.* 'The Batchelor's Wish,' words by P. Motteux. Sept. 1692, p. 31  
*That scornfull Silvia's Chains I wear.* Apr. 1693, p. 139  
*War's fatal Alarms.* Apr. 1692, p. 29  
*When Beauty such as yours.* Words by Oldmixon. Apr. 1692, p. 33  
*Woe's me poor Lass! what mun I do?* Words fitted to a New Scotch Tune of Mr. Akeroyd's. July 1693, p. 246  
ANON. An Italian Song, *Amor preparami*, with English words by P. Motteux (*To tast the Sweets of Love*). Sept. 1692, p. 28  
— An Italian Song by a great Master, the English Words fitted to the Tune by the Author [P. Motteux]. *E cosi dolce la pena (Still near bright Celia)*. July 1693, p. 243  
BAPTIST, SIGNOR = LULLY (or possibly Draghi).  
*Ne're complain that my Flame I discover.* Words fitted to the Tune of an Italian Song, set by Signor Baptist. June 1693, p. 209  
*Why, alas, do you now leave me.* Words by Peter Motteux to a Tune 'set by Signor Baptist'. Feb. 1692, p. 35  
BLOW (DR. JOHN).  
*Boasting Tops.* Words by Peter Motteux. Sept. 1692, p. 27  
*He leaves, he slights his precious Rest.* Words by Motteux, from the *New Year's Ode*, Jan. 1, 1693-4. Jan.-Feb. 1694, p. 29  
*No more the dear, the lovely Nymph.* Words by P. Motteux. Oct. 1692, p. 27  
*Thou Flask once fill'd with glorious Red.* The words made to the Tune in haste by P. Motteux (Feb. 1693, p. 62). Feb. 1693, p. 27 (i. e. 63)  
*Thus let departing Winter.* Words by N. Tate, from the *New Year's Ode*, Jan. 1, 1692-3. Dec. 1692, p. 32  
*You whom the cruel Sylvia charms.* The Words Fitted to the Tune by Mr. M. July 1694, p. 209  
*You wrong me Silvia.* Words by M. L. M. Mar. 1693, p. 97  
COURTIVILLE (RAPHAEL).  
*Ah who can the Joys discover.* A Rondeau. Mar. 1692, p. 31  
*Damon why will you dye for Love.* Words by P. Motteux. July 1692, p. 27  
*From Envy and Ambition free.* Words by Mr. W. Aug.-Sept. 1694, p. 245

SONGS IN 'THE GENTLEMAN'S JOURNAL', 1692-4 227

COURTIVILLE (RAPHAEL) (continued):—

*I lov'd fair Celia many years.* Words by the Honourable Bernard Howard.  
(Purcell also set these words to the tune assigned to the words *We now my Thyrsis* in the Journal for June 1693: q. v.) Mar. 1693, p. 101  
*Under how hard a Fate are Women born.* Words by the E. of B.

Aug.-Sept. 1694, p. 249

*While Galathea, you design.* Printed in *Mercurius Musicus*, 1699. Nov. 1693, p. 388

DAMASCENE (ALEXANDER).

*Beauty, like Kingdoms, not for one.* Words by Mr. R. June 1694, p. 177  
*Come beat the Drum.* Words by P. Motteux, to a March made for a Person of Quality. With 2nd Treble and Bass. Mar. 1692, p. 27  
*Dear cruel Nymph.* Words by P. Motteux. An imitation of the 10th Ode of Horace's 4th Book. July 1692, p. 32  
*Who can Dorinda's Beauty view?* Nov. 1693, p. 391

DE LA SALE ( ).

*The Mad Lover. I love to Madness.* The Words and Tune by Mr. De la Sale.

June 1694, p. 179

DRAX (THOMAS).

*Richest Gift of lavish Nature.* Words fitted to a Tune of Tho. Drax, Esq.

Sept. 1693, p. 313

DRYDEN (C.).

*As Ariana young and fair.* A Song to a Lady who discover'd a new Star in Cassiopeia. Words and Tune by Mr. C. Dryden. Feb. 1692, p. 31

ECCLES (JOHN).

*Young I am and yet unskill'd.* A Song set by Mr. John Eccles. In *Love Tryumphant* by Mr. Dryden. Jan.-Feb. 1694, p. 35

FRANCK (J.), 'who is universally acknowledg'd to be a very great Master.'

May 1692, p. 26

*A Swain, in despair.*

July 1693, p. 241

*Ah, cruel Strephon, now give o're.* The Words by a Lady.

Oct. 1693, p. 354

*\*By warring Winds and Killing Frost.* Sung by Mrs. Ayliff. Words by P. Motteux.

May 1693, p. 172

*E're Phillis with her looks did kill.* Words by T. Porter, Esq.

Jan.-Feb. 1694, p. 36

*\*Fickle Bliss, fantastick Treasure.* Sung by Mrs. Ayliff. Words by P. Motteux.

May 1693, p. 175

*Heroick Mars, what magick Charms.* The Words by Mr. T.

May 1694, p. 149

*Let's talk of Bow or Dart no more.* The Words by Mr. P.

Sept. 1693, p. 316

*Love's passion never knew.* A Menuet.

Aug. 1692, p. 33

*Pity Astrea one that dyes.*

May 1692, p. 25

*See bleeding at your feet.*

July 1692, p. 29

*\*Still must I grieve?* Complaint in Recitative. Sung with accompaniments of Instruments by Mrs. Ayliff. Words by P. Motteux.

May 1693, p. 169

*Take off your Glass that's full.* A Song for two Voices (S. and B.).

June 1693, p. 211

\* From a set of songs thus alluded to by Motteux, May 1693, p. 148: 'We have lately had Consort of Music, which as it pleased the most nice and judicious Lovers of that Art, would doubtless have had your Approbation; I only speak of the Notes which were by Mr. Franck: As for the words, I made 'em in haste' (&c., &c.). See Mr. W. Barclay Squire's *Purcell's Dramatic Music* (L. M. S. Sammelbände, 1903-4) for the use made by Purcell of the words, in *Timon of Athens*.

\* These are wrongly marked in the first edition of *Orpheus Britannicus*, Book I, 1698, as if they had never been printed before.

## SONGS IN 'THE GENTLEMAN'S JOURNAL', 1692-4 229

PURCELL (HENRY) (continued):—

*Let us dance, let us sing.* From *Dioclesian*. (*Orph. Brit.*, Bk. II, 1702, &c.)

Oct. 1692, p. 32

*No Watch, dear Celia, just is found.* The Words . . . were made to the Tune 'in haste' (p. 62) by Motteux. The Tune is that of *Thou tun'st this World*, from the *Ode for St. Cecilia's Day*, 1692, printed in *Orph. Brit.*, Bk. I, 2nd ed.

Feb. 1693, p. 32 (i. e. 68)

*Sawney is a bonny Lad.* A Scotch Song. The Words by the Authour of this *Journal*, Sung at an Entertainment for Prince Lewis of Baden.

Jan.-Feb. 1694, p. 33

*Since from my dear Astrea's Sight.* The Words by the Earl of M. From *Dioclesian*: printed in *Orph. Brit.*, Bk. I, 1698, &c.

Dec. 1693, p. 426

*Strike the Viol.* 'Sung by Mr. Damascene on Her Majesty's Birth Day,' 1694. (\**Orph. Brit.*, Bk. I, 1698, &c.)

May 1694, p. 137

*Stript of their green.* Words by Motteux. (Printed in Bk. I, *Orph. Brit.*, 1st ed. only.)\*

Jan. 1692, p. 57

'He hath not onely made the Notes extremely fine, but nicely adapted them to my words: I am not without hopes of having the Honour to have it sung before her Majesty.' (Jan. 1692, p. 56.)

*Tell me no more I am deceiv'd.* Words by Congreve (from *The Maid's Last Prayer*).

Jan. 1693, p. 27

*The danger is over.* A Song in *The Fatal Marriage*, by Mr. Southerne.

Mar. 1694, p. 65

*There's not a Swain, on the Plain.* A Song, the Notes by Mr. Henry Purcell. The Words fitted to the Tune by N. (sic.: rightly given as A. in the Table of Contents) Henley, Esq. (It is a Hornpipe in *The Fairy Queen*, printed in *Ayres for the Theatre*, 1697.)

Apr. 1694, p. 101

*Tho' you make no return to my passion.* The Words by Mr. Southerne (from *The Maid's Last Prayer*).

Jan. 1693, p. 29

*We now, my Thyrsis, never find.* 'The Words fitted to the Notes' by Motteux. The Tune is that to *I lov'd fair Celia* in *Orph. Brit.*, Bk. II, 1702, &c. See above under COURTIVILLE.

June 1693, p. 205

*When first I saw the bright Aurelia's Eyes* (from *Dioclesian*; *Orph. Brit.*, Bk. I, 1698, &c.).

Dec. 1693, p. 421

## II. INDEX OF THE ALLUSIONS TO OPERAS AND PLAYS (FOR WHICH PURCELL IS KNOWN TO HAVE WRITTEN SONGS AND MUSIC).

*Canterbury Guests, The.* Oct.-Nov. 1694, p. 276. 'I have only just room to tell you, that we have had a new Comedy by Mr. Ravenscroft, 'tis call'd, *The Canterbury Jest* (sic), or a Bargain broken.'

*Cleomenes.* Mar. 1692, p. 9. 'We are to have' 'Mr. Dryden's *Cleomenes* very shortly'. See also Feb. 1692, p. 27.

Apr. 1692, p. 25. 'I was in hopes to have given you in this Letter an account of the Acting of Mr. Dryden's *Cleomenes*; It was to have appear'd upon the Stage on *Saturday* last, but orders came from Her Majesty to hinder it being Acted.'

May 1692, p. 17. Acted 'with great Applause'. An Epistolary Essay to Mr. Dryden on his *Cleomenes* (p. 17). Criticism of the play (pp. 18-21).

- Don Quixote*. Nov. 1693, p. 374. 'We are to have this Winter a Play by [Mr. Durfey] call'd *Don Quixot*.'
- Don Quixot*. May 1694, p. 134. Mr. Durfey's *Don Quixot*, which is impatiently expected, is to be the next [play].
- Don Quixote*. June 1694, p. 170. 'The first Part of Mr. Durfey's *Don Quixote* was so well received, that we have had a second Part of that Comical History acted lately, which doubtless must be thought as entertaining as the first; since in this hot season it could bring such a numerous Audience.'
- Double Dealer, The*. Nov. 1693, p. 374. 'I need not say anything of Mr. Congreve's *Double-Dealer*, the only new Play since my last.'
- Fairy Queen, The*. Jan. 1692, p. 7. A new Opera promised by Purcell.
- Mar. 1692, p. 9. 'After Easter we are to have a New Opera.'
- Apr. 1692, p. 25. The Opera will be hastened.
- May 1692, p. 26. 'The Opera hath at last appear'd, and continues to be represented daily; it is call'd *The Fairy Queen*. The Drama is originally *Shakespeare's*, the Music and Decorations are extraordinary. I have heard the Dances commended, and without doubt the whole is very entertaining.'
- Apr. 1694, p. 101. A Song *There's not a Swain* set to a Hornpipe from *The Fairy Queen*.
- Fatal Marriage, The*. Mar. 1694, p. 63. 'Mr. Southern's new Play call'd *The Fatal Marriage*: or, *The Innocent Adultery*, has been so kindly receiv'd, that you are by this time no stranger to its merit. As the world has done it justice, and it is above my praise, I need not expatiate on that subject.'
- Mar. 1694, p. 65. A Song in the *Fatal Marriage*, by Mr. Southerne. Set by Mr. Henry Purcell. 'The danger is over.'
- Female Vertuosos, The*. May 1693, p. 168. 'We have had since my last a new Comedy called, *The Female Vertuosos*, something in it was borrowed from *Molieres Femmes Savantes*; and as it hath Wit and Humour, it cannot but please in the perusal as in the representation.'
- Gordian Knot unty'd, The*. Jan. 1692, p. 52. Its author's name not given.
- Henry the Second*. Oct. 1692, p. 24. Announced.
- Indian Emperour, The*. Jan. 1692, p. 52. Revived and played many times.
- King Arthur*. Jan. 1692, p. 7. 'Plaid several times the last Month.'
- Love Triumphant*. Nov. 1693, p. 374. A Play by Mr. Dryden expected. Jan.-Feb. 1694, p. 26. 'Whatever Mr. Dryden writes spreads so soon every where, that I can tell you no news of his *Love Triumphant*, or *Nature will prevail*, since that Play has been printed long enough to have reach'd your hands before this, but that when you did read it, particularly the serious Scenes, you wisht that it might not be, as he intends it, his last.'
- Ibid.*, p. 35. A Song set by Mr. John Eccles. In *Love Tryumphant* by Mr. Dryden. 'Young I am and yet unskill'd.'
- Maid's last Prayer, The*. Jan. 1693, p. 28. 'Mr. Southerne's New Comedy, call'd, *The Maid's last Prayers*, or *Any rather than fail*, was acted the 3<sup>d</sup> time this evening, and is to be acted again to morrow. It discovers much knowledge of the Town in its Author; and its Wit and purity of Diction, are particularly commended. You have here two of the Songs in it' (on pp. 27 and 29).
- Marriage-hater match'd, The*. Feb. 1692, p. 26. A new Comedy by Mr. Durfey.
- Married Beau, The*. May 1694, p. 134. A new Comedy 'call'd *The married Beau*, or *The curious Impertinent*, by Mr. Crown, already acted many times'.
- Old Batchelor, The*. Jan. 1693, p. 28. Mr. Congreve . . . hath written a Comedy, which will be acted in a little time, and is to be call'd, *The Old Batchelar*.



## SONGS IN 'THE GENTLEMAN'S JOURNAL', 1692-4 231

Feb. 1693, p. 61. 'The success of Mr. *Congreve's Old Batchelor* has been so extraordinary, that I can tell you nothing new of that Comedy: [&c.]. Mr. Congreve will in some time give us another Play; you may judge by this how acceptable it will be.'

*Prophetess, The.* Jan. 1692, p. 7. Composed by Purcell, joyns to the Delicacy and Beauty of the Italian way, the Graces and Gayety of the French.

Songs from *The Prophetess.*

'Let us dance let us sing.'

Oct. 1692, p. 32

'Since from my dear Astrea's sight.'

Dec. 1693, p. 426

'When first I saw the bright Aurelia's eyes.'

Dec. 1693, p. 421

[See also AKEROYD, 'Since from my dear Astrea's sight.']

*Regulus.* May 1692, p. 26. We are promised Mr. *Crown's Regulus.*

June 1692, p. 18. *Regulus* was acted last week.

Aug. 1692, pp. 26 and 27. 'The song "Ah me! to many deaths" is set by Mr. Purcell in the *Italian way*; had you heard it sung by Mrs. *Ayliff* you would have own'd that there is no pleasure like that which good Notes when so divinely sung, can create.' (Printed with Music.)

Apr. 1693, p. 131. 'Now in the Press.'

*Richmond Heiress, The.* Apr. 1693, p. 130. 'Since my last we have had a Comedy by Mr. *Durfey*; 'tis call'd the *Richmond Heiress*, or a *Woman once in the Right*.'

Nov. 1693, p. 374. 'Mr. *Durfey's Richmond Heiress* has been Revis'd, and Acted several times, with Alterations and Amendments.'

*Sir Anthony Love.* Jan. 1692, p. 52. Written by Southern.

[*Timon of Athens.* May 1693, p. 148. Some words by Motteux, set by Franck; afterwards set by Purcell in *Timon of Athens*. See Mr. Barclay Squire's *Purcell's Dramatic Music*, I. M. S. Sammelbände, 1903-4.]

*Wives Excuse, The.* Jan. 1692, pp. 51-2. A new Comedy by Southern, this last month.

[Other Plays are entered in the Miscellaneous Index.]

### III. ODES, ETC., FOR MUSIC BY VARIOUS COMPOSERS AND SONGS OF WHICH THE MUSIC IS NOT PRINTED IN 'THE GENTLEMAN'S JOURNAL.'

BLOW. Ode for St. Cecilia's Day, 1691. 'This year Dr. *John Blow*, that famous Musician, composed the Music, and Mr. *Durfey*, whose skill in things of that Nature is well enough known, made the words.' Jan. 1692, p. 7

— Ode for New Year's Day, 1693. 'The happy, happy year is born,' words by Mr. Tate. 'It was set to Music by Dr. Blow and perform'd before Their Majesties on the first of this year 1693.' 'It may look somewhat oddly to give the News of *January* in a letter of the Month of *December* before it' [&c.].

Dec. 1692, p. 2

Song, 'Thus let departing Winter,' from the above.

Dec. 1692, p. 32

— Ode for New Year's Day, 1694. 'Sound, sound the Trumpet, choicest Gifts prepare.' Words by the Authour [Motteux]. Words only.

Jan.-Feb. 1694, p. 5

Song, 'He leaves, he slights his precious Rest,' from the above.

Jan.-Feb. 1694, p. 29

— A Dialogue between *Dives* and *Abraham*, by Mr. *D. Kenrick*. [Begins] 'Hear me, dread Ab'ram! for you are my Sire.' Words only. 'The following

BLOW (*continued*):—

Dialogue, which has been finely set to Music by Dr. *Blow*, shows us the misery of a bad man,' &c. Aug.—Sept. 1694, p. 236

FINGER. A Song for St. *Cecilia's* Day, By Mr. *Theo. Parsons*, Set to Musick by Mr. *Finger*. [Begins] 'Cecilia, look, look down and see'. Nov. 1693, p. 377

KING. 'My Friend Mr. *Robert King* being lately at the Right Honourable the Earl of *Exeter's* at *Burleigh*, I resolv'd to give him an Opportunity to exercise his happy Talent in Musical Composition, on the Subject of his Lordship's Birth-day then at hand; so I sent him the following Verses' [&c.]. [Begins] 'Once more 'tis born the happy Day'. Oct. 1693, p. 346

PURCELL. Ode for Q. Mary's Birthday, 1692. 'An Anniversary Ode sung before Her Majesty the 29th of *April*: the Words by Sir *Charles Sidley*: Set by Mr. *Henry Purcell*.' Words only. [Begins] 'Loves Goddess sure was blind'. May 1692, p. 2

— Ode for St. *Cecilia's* Day, 1692. An 'Ode admirably set to Music by Mr. *Henry Purcell*, and perform'd twice with universal applause, particularly the second Stanza, which was sung with incredible Graces by Mr. *Purcell* himself (p. 18). Words [by *Brady*] only. [Begins] 'Hail! Bright *Cecilia*'. Nov. 1692, p. 19

A Song from this Ode, with new words beginning 'No Watch dear *Celia*'.

Feb. 1693, p. 32 (i. e. 68)

— Ode for Q. Mary's Birthday, 1693. 'You will, doubtless, be glad to find here Mr. *Tute's* Ode upon Her Majesty's Birth-day, which was the last of April, tho' some printed Copies of it have been seen; . . . It was admirably set to Music by Mr. *Henry Purcell*, and indeed nothing can be more easy and truly Lyrical.' [Begins]

'Hark, hark —

The Muses and the Graces call  
To celebrate this Festival.'

(*Purcell's* setting begins 'Celebrate this Festival.')

Apr. 1693, p. 120

A Song from this Ode 'Kindly treat *Maria's* day'.

Apr. 1693, p. 120

— Ode for Dublin University, 1694. 'I cannot return to Verse after this serious Prose better than with an Ode upon the 9th of *January*, 1694. The Anniversary of the University of *Dublin*, being one hundred years since the Foundation by Queen *Elizabeth*. Mr. *Tute* who was desired to make it, has given Mr. *Purcell* an opportunity, by the easiness of the words, to set them to Music with his usual success.' [Begins] 'Great Parent, hail!'

Jan.—Feb. 1694, p. 25

— A Song from the Ode for Q. Mary's Birthday, 1694. *Come Come ye sons of Art*. Begins 'Strike the Viol'.

May 1694, p. 137

A Song by Sir Ch. *Sedley*. 'Phillis Knotting.' Words only. [Begins] 'Hears not my *Phillis* how the Birds'.

Aug.—Sept. 1694, p. 233

STAGGINS. An Ode upon His Majesty's Birth-day, Set to Musick by Dr. *Staggins*; and Perform'd before Their Majesties, Nov. 4, 1693. The Words by N. *Tate*, Servant to Their Majesties. Words only. [Begins] 'Sound a Call, the Tritons sing'.

Nov. 1693, p. 359

— An Ode upon his Majesty's Birth-day, by N. *Tate*, Esq. Set to Musick by Dr. *Staggins*. Words only. [Begins] 'Spring, where are thy flowry Treasures'.

Oct.—Nov. 1694, p. 269

## IV. MISCELLANEOUS.

(Allusions to the Music of the Ancients are omitted.)

- BATTLE (Rev. Dr.), Sub-Dean of the Chapel Royal, Author of a Sermon on the Lawfulness and Expediency of Church Music. Dec. 1693, p. 419
- BOOKS ANNOUNCED. June 1693, p. 196. 'A Music Book intituled *Harmonia sacra*, will shortly be printed, for Mr. Playford. I need not say anything more to recommend it to you, than that you will find in it many of Mr. Henry Purcell's admirable Composures.'
- Nov. 1693, p. 379. 'These Verses in Praise of Harmony, put me in mind of a Treatise of its Natural Grounds and Principles, which Dr. Holder, Fellow of the Royal Society, has lately given us. You that love to enquire into the Springs and Reasons of Things, will read with satisfaction what he says of Sounds in General; Of Sound Harmonic, Of Consonancy and Dissonancy, Of Concords, Of Proportion, Of Discords and Degrees, Of Differences, and particularly, of the Ancient Greek Musick.'
- Dec. 1693, p. 419. 'Mr. John Lenton, one of the Gentlemen of their Majesties Music, has just now published an easy Introduction, in a method never before attempted by any, to arrive to the true knowledge of the Violin; 'tis call'd the Gentlemans Diversion or the Violin explained. These are Lessons in two Parts, composed purposely by several of the best Masters, for Violins, Flutes, Hautbois, &c. on Copper. Also Duo's for Treble and Bass, and for two Trebles.'
- Dec. 1693, p. 419. 'The lawfulness and expediency of Church Music, has been lately asserted in a Sermon, Preached at St. Bride's at the anniversary meeting [of] Gentlemen Lovers of Music, By Dr. Battle, Sub-Dean of their Majesties Chappel Royal, 'tis now Printed at the request of the Stewards.'
- BROWN (THOMAS). Lines, *To his unknown Friend Mr. H. Purcell, upon his excellent Compositions in the Harmonia Sacra*. [Begins] 'Long did dark Ignorance our Isle o'respread'. June 1693, p. 196. (Printed in Book II of *Harmonia Sacra*.)
- CONSORTS, admirable, in Charles-street and York-buildings. See *St. Cecilia's Day*. Jan. 1692, p. 8
- A Consort of Music [at which settings of Motteux's words, printed in the Journal, by Franck, were performed] pleased the most nice and judicious Lovers of that Art. May 1693, p. 148
- DUBLIN. The Anniversary of the Foundation of the University of Dublin: Ode by Tate and Purcell. Jan.-Feb. 1694, p. 25
- FINGER (GODFREY). Some flat Tunes of his for Trumpets, played at the St. Cecilia's Day Feast, 1691 (Jan. 1692, p. 7); Steward for 1693 (Nov. 1692, p. 18).
- Song for St. Cecilia's Day, words by Mr. Theo. Parsons. Nov. 1693, p. 377
- HAUTOBOYS played at the St. Cecilia's Day Feast. Jan. 1692, p. 7
- HOLDER (Dr.) F.R.S. Author of a Treatise on the Natural Grounds and Principles of Harmony. Nov. 1693, p. 379
- LENTON (JOHN), Gentleman of their Majesties Music, Author of a Violin method, called *The Gentleman's Diversion or the Violin explained*. Dec. 1693, p. 419
- LEWIS OF BADEN, PRINCE. Song by Purcell at Entertainment for him. Jan.-Feb. 1694, p. 83
- OPERAS abroad are plays where every word is sung; this is not relished in England. Operas in Italy, especially Venice. Jan. 1692, pp. 7 and 8

PLAYS. Banks, *The Innocent Usurper*, Apr. 1692, p. 21; Nov. 1693, p. 374: Crown, a comedy, Nov. 1693, p. 374: Higden, *The Wary Widow, or Sir Noisy Parrot*, Feb. 1693, p. 61: Mr. H., *Pyrrhus*, Nov. 1693, p. 374: [Otway], *Caius Marius*, Mar. 1692, p. 9: Powell, *A very good Wife*, Apr. 1693, p. 130: Rivers or Shirley, *The Traytor*, Apr. 1692, p. 21: Settle, *The Ambitious Slave, or The Generous Revenge*, Mar. 1694, p. 63: Shadwell introduces *The Innocent Impostors*, by a Clergyman, Mar. 1692, p. 9: Shakespeare, *The Merry Wives of Windsor*, Jan. 1692, p. 56: Southern, a tragedy, Nov. 1693, p. 374: Tate, *A Duke and no Duke*, Jan. 1693, p. 28 (originally printed in 1685, with songs by Signior Baptist and by King: Williams, *Have at all, or The Midnight Adventures*, May, 1694, p. 134.

POEM. 'On Music.' [Begins] 'Man justly tuneful Numbers.' Apr. 1693, p. 107  
'On Music in Devotion, by Mr. T.' [begins] 'Lost from ourselves in heav'nly Prayer'. May 1694, p. 114

PURCELL (HENRY). June 1693, p. 196. His admirable Composures, 'As they charm all men, they are universally extoll'd, and ev'n those who know him no otherwise than by his Notes, are fond of expressing their Sense of his Merit. Mr. *Tho. Brown* is one of those, as you will find by these Lines,' &c.

SCOTCH SONGS by Akeroyd (Jan. 1692, p. 62) and King (Feb. 1692, p. 29). The tune the more valuable part of English-Scotch Songs, 'it being improper to expect a refin'd Thought and Expression in a plain light Humour.' (Jan. 1692, p. 56.)

SHOWERS (= John Shore), 'hath taught [the Trumpet] of late years to play with all the softness imaginable.' Jan. 1692, p. 7

ST. CECILIA'S DAY FEAST held on Nov. 22, or the following day if that be Sunday, as in 1691: at Stationers' Hall: an Entertainment preceded by a performance of music by the best voices and hands: in 1691, music by Blow, words by Dufey: 6 stewards chosen for ensuing year: Hautbois and Trumpets play while the Company is at Table (Jan. 1692, pp. 6 and 7).

(See *Odes for Music*: BLOW; FINGER; PURCELL.)

— Stewards, 6 chosen annually; 4 being Persons of Quality or Note; 2 being Gentlemen of the King's Music or some of the chief Masters in Town.

Jan. 1692, p. 7

Names of Stewards for 1691. The Honourable *James Saunderson*, Esq.; Sir *Francis Head*, Baronet; Sir *Thomas Samuel*, Baronet; *Charles Blunt*, Esq.; Mr. *John Goodwin*, and Mr. *Robert Carr*.

Jan. 1692, p. 7

Names of Stewards for 1692. Sir *Thomas Travel*, Bar.; *Josias Ent*, Esq.; Sir *Charles Carteret*, Bar.; *John Jeffrys*, Esq.; *Henry Hazard*, Esq.; and Mr. *Barkhurst*.

Jan. 1692, p. 7

Names of Stewards for 1693. The Right Honourable Lord *Kennedy*; . . . Norton, Esq.; Sir *John Woodhouse*, Baronet; *Phillip Wheak*, Esquire; Mr. *Godfrey Finger*; and Mr. *Bingham*.

Nov. 1692, p. 18

TRUMPETS, played at St. Cecilia's Day Feast; taught by Mr. Showers to play softly; played some Flat Tunes by Finger, which was formerly thought impossible on an Instrument designed for a Sharp Key.

Jan. 1692, p. 7

WESLEY. 'An Ode on St. Cecilia and Music in Devotion by Mr. Wesley.'<sup>1</sup> Words only: [begins] 'Begin, begin the noble Song'. Apr. 1694, p. 67

<sup>1</sup> Afterwards set to music by S. Wesley, the author's grandson; and also apparently by W. Norris of Lincoln (Bodleian). His Poem, *The Life of Christ*, announced May, 1693, p. 106: Verses on his Poem, July, 1693, p. 233.

## LISTS OF THE KING'S MUSICIANS, FROM THE AUDIT OFFICE DECLARED ACCOUNTS

(Continued.)

Audit Office. Declared Accounts. Bundle 388. No. 45.

Declaration of the account of the Right Honorable John Lord Stanhope, treasurer of the king's Majesty's Chamber from [29 September 1607 to 29 September 1608].

Payments to:—

*Trumpeters*:—Benedict Browne, Sergeaunt, Francis Bourne, John Smith, Robte Benson, Henry Martin, John Jewkes, John Releigh, Anthonie Denham, Griffin Martyn, Robert Wroth, Nicholas Warde, Robert Dromond, Nicholas Weddall, John Ramsey, Robte Ramsey, and Randoll Lloid at 16*d.* a day.

Thomas Undrell at 8*d.* a day.

*Drum-player to the Prince*:—William Peirson £20 a year.

*Trumpeters to the Prince*. John Smith £20 a year, Adam Smithman £20 a year, Josias Broome £25 for 1½ years.

*Violins*:—Josepho Lupo, Thomas Lupo the elder, William Warren, Thomas Lupo the younger, Anthony Comy, and Roland Rubbidge at 20*d.* a day and apparel £16. 2*s.* 6*d.* a year.

Cesar Galliardello at £30 a year with apparel d<sup>o</sup>.

Alphonso Ferrabosco at £50 a year.

Pietro Lupo at 20*d.* a day & £16. 2*s.* 6*d.* a year for his livery due to him for half a year.

Alexander Chesam, in the place of Pietro Lupo deceased £23. 5*s.* 5*d.* for the like wages due to him for half a year. (By letters patent 9 July, 6. Jas I.)

Jeremy Hearne, in the place of Richard Woodward deceased. (By letters patent 21 May, 6. Jas. I.)

Daniell Farrannt. (By letters patent 23. Nov: 5. Jas. I.)

*Flutes*:—Nicholas Lanier 20*d.* a day; for his boardwages £7. 11*s.* 8*d.* & £13. 6*s.* 8*d.* for his livery.

James Harden and Innocent Lanier at 20*d.* a day and apparel.

*Sagbuttes*:—John Lanier, John Snowsman and Henry Porter at 16*d.* a day; 4*d.* a day for their boarding and 16*fl.* 2*s.* 6*d.* for their apparel.

Clement Lanier at 2*s.* a day and apparel.

*Lutes*:—Mathathias Mason, Robert Hales at 40*fl.* a year.

Philip Rosseter at £20 a year and apparel; Robert Johnson at 20*d.* a day and livery.

*Queen's musician* :—John Maria Lugario, an Italian, one of the grooms of the Queen's Privy Chamber at £100 a year in regard of the special quality and skill he hath in music, granted to him by warrant under the Signet.

*Makers, repairers and tuners* :—Andrea Bassano and Robert Henlake at £30 a year.

**Audit Office. Declared Accounts. Bundle 389. No. 46.**

Declaration of the account of the Right Honorable John Lord Stanhope, Treasurer of the king's Majesty's Chamber from Michaelmas 6 James I [1608] to Michaelmas following.

Payments to :—

*Trumpeters* :—Benedicte Browne, sergeante, John Smith, Roberte Benson, Henry Martyn, John Jeukes, John Relie, Anthony Denham, Griffith Martyn, Roberte Wrothe, Nicholas Warde, Nicholas Weddall, John Ramsey, Robert Ramsey, and Randolphe Fludd, at 16*d.* a day.

Frauncys Boorne, trumpeter for his wages, at 16*d.* a day, due to him for one quarter of a year and 78 days begun at Michaelmas 1608 and ended the 18<sup>th</sup> of March next following on which day he departed this life.

Humphrey Lloyde, trumpeter, in the room of Frauncys Boorne deceased at 16*d.* a day. (By warrant under the signet 8 June, 7. James I.)

Thomas Undrell, trumpeter, wages due for half a year at 8*d.* a day.

Richard Petocke, trumpeter, in the room of Thomas Undrell, wages due for half a year at 8*d.* a day. (By warrant, 8. June, 7. James I.)

Robert Dromond, trumpeter for his wages at 16*d.* a day due to him for one quarter of a year and 61 days begun at Michaelmas 6 James I and ended 24. February next following, on which day he died.

Thomas Undrell, trumpeter, in the room of Robert Dromonde deceased, for wages due to him (at 16*d.* a day) for half a year ended Michaelmas 7 James I. (by warrant, 8. June, 7 James I.)

*Drum-player to the Prince* :—William Peirson at £20 a year.

*Trumpeters to the Prince* :—John Smithe, Adam Smythman, Josias Broome at £20 a year.

*Violins* :—Josepho Lupo, Thomas Lupo the elder, William Warren, Thomas Lupo the younger, Anthonie Comie, Rowlande Rubbishe, Jeromie Hearne, and Alexander Chesam, at 20*d.* a day and apparel.

Cesar Galliardello at £30 a year and apparel.

Alphonso Ferabosco at £50 a year.

Daniell Farraunte at £46 a year.

*Flutes* :—Nicholas Laneer at 20*d.* a day for his wages £7. 11*s.* 8*d.* for his boardwages and £13. 6*s.* 8*d.* for his livery.

James Harden and Innocent Lanyer at 20*d.* a day and apparel.



*Sagbuttes*:—John Lanyer, John Snowesman and Henry Porter at 16*d.* a day, with boardwages & apparel.

Clemente Lanyer at 2*s.* a day and apparel.

*Lutes*:—Mathathias Mason and Robert Hales at £40 a year.

Philip Rosseter at £20 a year and apparel.

Robert Johnson, at 20*d.* a day and livery.

*Queen's Musician*:—John Maria Lugario an Italian musician at £100 (as in Bundle 888, No. 45).

*Makers, repairers and tuners*:—Andrea Bassano and Robert Henlake, 'makers, repairers and tuners of his Ma<sup>ty</sup> wynde Instrument<sup>p</sup>' at £30 a year.

Audit Office. Declared Accounts. Bundle 889. No. 47.

Declaration of the account of the Right Honorable John Lord Stanhope of Harrington, treasurer of the king's Majesty's chamber from Michaelmas 7 James I [1609] to Michaelmas following.

Payments to:—

*Trumpeters*:—Benedict Browne, John Smith, Robert Benson, Henry Martin, John Jewkes, John Releighe, Anthony Denham, Griffin Martin, Robert Wroth, Nicholas Warde, John Ramsey, Robert Ramsey, Randall Floyde, Thomas Underhill, and Humfrey Floyde, at 16*d.* a day.

Nicholas Woodall, trumpeter, for 41 days ending 9 Nov: 1609 on which day he died, his successor being Richard Pettock. (By warrant, 19. Nov: 1609.)

Samuell Smyth at 8*d.* a day in the room of the foresaid Richard Pettock. (By warrant 19 November 1609.)

*Drum-player to the Prince*:—William Peirson at £20 a year.

*Trumpeters to the Prince*:—John Smyth, Adam Smithman, and Josias Broome at £20 a year.

*Violins*:—Josepho Lupo, Thomas Lupo senior, William Warren, Thomas Lupo junior, Anthony Comy, Rowland Rubbish, Jeremy Hearne, and Alexander Chelsam, at 20*d.* a day and liveries and apparel.

Cesar Galliardello at £30 a year and apparel.

Alphonso Pherabosco at £50 a year.

Daniell Farraunte at £46 a year.

*Flutes*:—Nicholas Lanier at 20*d.* a day and boardwages and livery.

James Harden and Innocent Lanier at 20*d.* a day and liveries.

*Sagbuttes*:—John Lanier, John Snowsman, and Henry Porter at 20*d.* a day and liveries.

Clement Lanier at 2*s.* a day and livery.

*Lutes*:—Mathathias Mason and Robert Hales at £40 a year. Mason ending at Christmas.

Philip Rosseter at £20 a year and livery.

Robert Johnson at 20*d.* a day and livery.



Simon Merson in the place of Mathathias Mason deceased, at 40*li*. a year. (By warrant 6 April 1610.)

*Queen's Musician*:—John Maria Lugario (as in roll 388, No. 45).

*Makers, repairers and tuners*:—Andrea Bassano and Robert Henlake at £30 a year.

**Audit Office. Declared Accounts. Bundle 389. No. 48.**

Declaration of the account of the Right Honorable John Lord Stanhope of Harrington, treasurer of the king's Majesty's Chamber, from Michaelmas 8 James I [1610] to Michaelmas following.

**Payments:—**

*Trumpeters*:—Benedicte Browne, John Smythe, Robert Benson, Henry Martyn, John Jewkes, John Releighe, Anthonie Denham, Gryffith Martyn, Robert Wrothe, Nicholas Warde, John Ramsey, Robert Ramsey, Randoll Fludd, Thomas Undrell, Humphrey Floyd, Richard Pettocke at 16*d*. a day.

Samuell Smythe at 8*d*. a day.

*Drumplayer to the Prince*:—William Pereson at £20 a year, due to him for one quarter, ending Christmas 1610, being henceforth to be paid by the officers to the prince.

*Trumpeters to the Prince*:—John Smythe, Adam Smythman, and Josias Broome at £20 a year, due for one quarter ending Christmas 1610.

*Violins*:—Josepho Lupo, Thomas Lupo the elder, William Warren, Thomas Lupo the younger, Anthonye Comye, Rowlande Rubbidge, Jeremy Herne, and Alexander Chelsam, at 20*d*. a day and livery and apparel.

Cesar Galliardello at £30 a year and apparel.

Alphonso Ferabosco at £50 a year.

Danyell Farrante at £46 a year.

*Flutes*:—Nicholas Laneer at 20*d*. a day, boardwages and livery.

James Harden and Innocent Laneer at 20*d*. a day and livery.

*Sagbuttes*:—John Laneer, John Snowsman, and Henry Porter at 20*d*. a day and liveries.

Clement Laneer at 2*s*. a day and livery.

*Lutes*:—Robert Hales and Symon Merson at 40*li*. a year.

Philip Rosseter at £20 a year and livery.

Robert Johnson at 20*d*. a day and livery.

*Queen's Musician*:—John Maria Lugario £100 a year (as in roll 388, No. 45).

*Maker, repairer and tuner*:—Andrea Bassano at £60 a year.

**Audit Office. Declared Accounts. Bundle 389. No. 49.**

Declaration of the account of the Right Honorable John Lord Stanhop of Harrington, treasurer of the king's Majesty's Chamber from Michaelmas 9 James I [1611] to Michaelmas following.

Payments to:—

*Trumpeters*:—Benedicte Browne, John Smith, Robert Benson, Henry Martin, John Fewkes, John Releigh, Anthony Denham, Griffin Martin, Robert Wroth, Nicholas Warde, John Ramsey, Robert Ramsey, Randoll Floid, Thomas Undrill, Humfrey Floied, and Richard Pettock at 16d. a day.

Samuell Smythe at 8d. a day.

*Violins*:—Joseph Lupo, Thomas Lupo the elder, Thomas Lupo the younger, Anthony Comy, Rowland Rubish, Jeromye Hearne, and Alexander Chessam at 20d. a day.

William Warren at 20d. a day for quarter ending Christmas, Horatio Lupo succeeding the said William Warren, deceased. Thomas Warren, in the place of Robert Woodward at 20d. a day (by letters patent 3. April 1612).

Cesar Gallyardello at £30 a year.

Alphonso Ferroboscoe at £50 a year.

Daniell Farraunt at £46 a year.

*Flutes*:—Nicholas Lanier at 20d. a day.

James Harden and Innocent Lanier at 20d. a day.

*Sagbuttes*:—John Lanyer, John Snowsman, Henry Porter at 16d. a day.

Clement Lanier at 2s. a day.

*Lutes*:—Robert Hales, Symon Merson at £40 a year.

Philip Rosseter at £20 a year.

Robert Johnson at 20d. a day.

*Queen's Musician*:—John Maria Lugario at £100 a year.

*Lutes*:—John Dowland in the place of Richard Pyke at 20d. a day (by letters under the signet 28 Oct. 1612).

*Maker, repairer and tuner*:—Andrea Bassano at £60 a year.

**Audit Office. Declared Accounts. Bundle 389. No. 50.**

Declaration of the Account of the Right Honorable John Lord Stanhope of Harrington, treasurer of the king's Majesty's Chamber from Michaelmas 10 James I [1612] to Michaelmas following.

Payments to:—

*Trumpeters*:—John Smythe, Robert Benson, Henry Martyn, Robert Wrothe, Nicholas Warde, John Ramsey, Robert Ramsey, Randoll Lloyde, Thomas Undrell, Humphrey Lloyde, Richarde Pettocke, John Jukes, John Relighe, Anthonie Denham, Gryffin Martin at 16d. a day.

Benedict Brown, at 16d. a day for three quarters of a year and 64 days ending 27 August 1613.

Samuel Smythe, at 8d. a day.

*Violins*:—Josepho Lupo, Thomas Lupo the elder, Thomas Lupo the younger, Anthonye Comye, Rowland Rubbidge, Jeremye Hearne, Alexander Chessham, Thomas Warren, and Horatio Lupo at 20d. a day.

Cesar Galliardello at £30 a year.

Alphonso Feraboscoe at £50 a year.

Danyell Ferrante at £46 a year.

*Flutes* :—James Harden and Innocent Laneer at 20*d.* a day.

*Sagbuttes* :—John Laneer, John Snowsman, Henry Porter at 16*d.* a day.

Clemente Laneer at 2*s.* a day.

*Lutes* :—Robert Hales, Symon Merson at £40 a year.

Robert Johnson, and John Dowlande at 20*d.* a day.

Philip Rosseter at £20 a year.

*Queen's Musician* :—John Maria Lugario at £100 a year.

*Maker, repairer & tuner* :—Andrea Bassano at £60 a year.

**Audit Office. Declared Accounts. Bundle 390. No. 51.**

Declaration of the Account of the Right Honorable John Lord Stanhope of Harrington, treasurer of the King's Majesty's Chamber from Michaelmas 11 James I [1613] to Michaelmas following.

Payments to :—

*Trumpeters* :—Henry Martin, John Smithe, Robert Benson, John Jewkes, John Realy, Anthony Denham, Robert Wroth, Nicholas Warde, John Ramsey, Robert Ramsey, Randolph Floid, Griffith Martin, Thomas Undrill, Humphrey Floid, and Richard Pettock at 16*d.* a day.

To Samuel Smith in the place of Henry Martin the Sergeant at 16*d.* a day (by warrant dated at Royston 18 December 1613), Robert Wescott being his successor at 8*d.* a day.

*Violins* :—Joseph Lupo, Thomas Lupo the elder, Thomas Lupo the younger, Anthony Comye, Rowland Rubbish, Jeremy Hearne, Alexander Chesham, Thomas Warren, and Horatio Lupo at 20*d.* a day.

Cesar Galliardello at £30 a year.

Alphonso Ferrabosco at £50 a year.

Daniell Farrant at £46 a year.

*Flutes* :—James Harden and Innocent Lanier at 20*d.* a day.

*Sagbuttes* :—John Lanier, John Snowsman, and Henry Porter at 16*d.* a day.

Clement Lanier at 2*s.* a day.

*Lutes* :—Robert Hales & Simon Merson at £40 a year.

Philip Rosseter at £20 a year. Robert Johnson & John Dowland at 20*d.* a day.

*Queen's Musician* :—John Maria Lugario at £100 a year.

*Maker, repairer and tuner* :—Andrea Bassano.

## NOTES AND QUERIES

### NOTES

*Peter Philips.* The date of the death of Peter Philips has hitherto eluded research. According to an entry in the notebook of Dr. John Southcote (published by the Catholic Record Society, vol. i, p. 113), it took place at Brussels in 1628. If this is correct, the publications which appeared under his name in 1630 and 1633 must have been posthumous, though there is nothing to show this on their title-pages. W. B. S.

*Catherine Hayes.* While searching in *The Freeman's Journal* for 1840 I came upon details of an interesting event—the first public appearance of Catherine Hayes. It took place at Mrs. Joseph Elliott's Annual Concert in the Rotunda, Dublin, on May 13, 1840. Mrs. Wood (née Paton), who was then fulfilling an operatic engagement with her husband at the Theatre Royal, gave her services. The programme was in two parts. I note in the first part:—

Quartett, 'Lo the Early Beam of Morning' (Balfe), by Miss Hayes (pupil of Signor Sapio), Mrs. J. Elliott, Joseph Robinson and Sig. Sapio.

[Robinson subsequently played a prominent part in the musical life of Dublin for between thirty and forty years, becoming very popular as a concert organizer.]

Duetto, 'Si la Vita' (*Semiramide*), by Miss Hayes and Signor Sapio.

In the second part of the concert were performed:—

Quintetto, 'Sento oh Dio' (from the *Così fan Tutte* of Mozart), in which Miss Hayes sang.

Ballad, 'John Anderson my Jo,' by Miss Hayes.

She also took part in the Grand Finale to the first Act of *Il Don Giovanni*, which concluded the programme. W. J. LAWRENCE.

*James Paisible* (ii. 57). I send a few additional notes on this musician. To the list of his printed compositions may be added 'A new Theatre Tune by Mr. Peasable' in Thomas Greeting's *The Pleasant Companion, or New Lessons and Instructions for the Flagelet*, 1632.

There is an allusion to him in a letter printed by Nagel in his article, 'Das Leben Christoph Graupner's,' contributed to the International Musical Society's *Sammelbände*, 1908-9, p. 585: 'Je crois donc que Paisible s'acquitteroit de la Commission dont il s'est chargé, Si je ne le connoissois pas de longue main, de sorte que je crains qu'il n'ait oublié le lendemain ce qu'il a promis la veille, car c'est en quoy que consiste Son veritable Caractere.'

I am not altogether satisfied that Grove is accurate in saying that

Paisible was head of the King's Band of Music in 1714-19. John Eccles, according to the same authority, was 'master of the King's Band of Music from 1704 till his death in 1735' [see Grove: *Eccles John and Greene Maurice*]. It is difficult to obtain precise information about this period. 'The Declared Accounts' of the Comptroller of the Household, 1713-14 and 1714-15 (P. O., Nos. 566 and 567), contain no details of payments to the King's Band, but show only a lump sum to 'John Eccles, Esq., Master of H. M. Music in Ordinary', and twenty-four musicians. It is evident, however, from Paisible's will, which is here printed, that he had enjoyed a salary of £100 a year as 'servant' to Queen Anne and George I.

Prerogative Court of Canterbury  
Marlborough 124

Tm  
Jacobi  
Paisible }

In the Name of God Amen. I James Paisible of the parish of St Martins in the Fields in liberty of Westminster in the County of Middlesex Musitioner finding myself very sick and weake in Body but of perfect mind and Memory thanks be to God Therefore But calling unto mind the mortallity of my Body and knowing that it is appointed for all men once to die do make and ordaine This to be my last Will and Testament and principally and First of all I Give and Recommend my soul into the Hands of Almighty God that gave it hoping the remission of all my Sinns through the Merrits and Mediation of my only Redeemer and Saviour Jesus Christ As for my Body I committ it to the Earth to be buried in a Christian like and decent manner at the discretion of my Executors hereafter named not doubting in the least but at the Generall Resurrection I shall receive the same againe by the mighty power of God And as concerning such Worldly Estate wherewith it has pleased God to bless me in this life I give devise and dispose of the same in manner and form following And first of all My Will is that all my debts which I may have contracted and are yet unpaid be payd and satisfyed Item I pray and desire Mr Peter Brassan my very good friend and also my very good Friend Peter La Tour to be the Executors of this my Last Will and Testament and I do hereby Impower them both to Aske demand and Receive of all and singular the Person or Persons whatsoever all such Debts as are due to me from the late Queen Anne and from his present Majesty king George as one of their said Majesties Servant being for Sallaries at the Rate of One hundred Pounds a Year of Lawfull Money of Great Brittain and to pay all my Lawfull debts as farr as the Money they shall Receive will Admitt and if my said Executors should not Receive money enough out of my said Sallaries I doe hereby impower them to Receive of Mr John Gairaud Citizen of the City of Paris in France and of Mr Francis Dieupart whom are by me appointed to take a perticular Care of the effects I have in the said Kingdom of France and whom I desire to send and Remitt such Sume or Sumes as shall be thought necessary by my said Executors to pay and discharge all my Just debts contracted in England And I disavow and Annull all and Singular other Wills or Testaments heretofore made or Willed by me and I Ratifie and Confirme this to be my last Will and Testament and no other. In Witness whereof I have hereunto sett my hand and Seal This seventeenth day of January 1724 Item I give and Bequeath unto James Paisible now in London the sume of Fifty pounds of British Money ./ James Paisible ./ Signed Sealed published declared and Pronounced as the said James Paisible Last Will and

Testament in the presence of us Peter Vignier The Marke of John Russell James Brissac.

Peter Vignier of St Martins in the Fields, co Middlesex, gent. attests the authenticity of the will above written 14<sup>th</sup> May 1722 and states that the testator lived for about seven months after making the said will.

John Russell of St Ann's Westminster musician, on the same day, made similar attestation and likewise James de Brissac of St Martin in the Fields co Middlesex, Notary Public on the 12<sup>th</sup> April 1722.

Proved:—5. June 1722 by Peter Bressan, one of the Executors; Peter La Tour, the other executor renouncing.

Ex LIBRIS.

*Bill of Expenses for the Dublin Castle Ode on the occasion of Queen Anne's Birthday, February 6, 1712.* There is preserved in the Museum of the Public Record Office, Dublin, the following bill of expenses for above, presented by Johann Sigismund Cousser, Master of the State Music and Master of the Choristers of Christ Church Cathedral, Dublin (1710-27):—

	£	s.	d.
For Mr. Swords five Boys . . . . .	1	3	—
To John Johnson . . . . .		6	—
To Frank . . . . .		6	—
To Pierce . . . . .		6	—
To Mr. Stevens, junr. . . . .		6	—
To Mr. John Adams . . . . .		6	—
To Mr. Webster . . . . .		6	—
To Mr. Crackenthorpe . . . . .		6	—
To Mr. Marsden . . . . .		6	—
To Mr. Delamain . . . . .		11	6
To Mr. Murphy . . . . .		9	8
To Mr. Arnold, for two Tunings ye Harpsicord . . . . .		10	—

Remains for my Composition and Mest<sup>r</sup> Celotti's performance for each 2 pounds 13 shill. 10 pence.—JOHN SIGISM. COUSSER.

W. H. GRATTAN FLOOD.

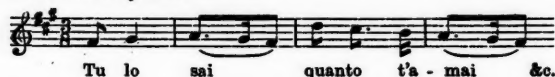
*Captain Henry Cooke* (ii. 61). I have come upon another trace of Cooke. He seems to have gone to the wars even earlier than I thought. In the muster-roll of the Earl of Northumberland's army of 1640 taken 'after the armies Retreat from Newcastle into Yorkshire', in the regiment commanded by Colonel George Goring, appears, as a lieutenant, 'Henry Cooke.' The regiment was a Foot Regiment apparently, not Cavalry.

J. C. BRIDGE.

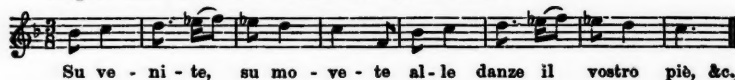
## ANSWERS

'*Tu lo sai*' by A. Scarlatti (ii. 184). This is the last movement of one of Scarlatti's Chamber Cantatas, beginning 'Come potesti'. The Cantata is preserved among the Christ Church (Oxford) MSS., to which Crotch had access, and where he probably copied it.

In the Ch. Ch. MS. the movement '*Tu lo sai*' is simply headed 'Aria'; Crotch for some reason marks it '*alla Neapolitana*'. He may perhaps refer to its minuet rhythm:—



Compare this 'minuetto' from *Didone delirante*:—



Minuet movements in this rhythm are common in Scarlatti's operas and instrumental works, and it seems that the minuet was danced as a quick dance on the Neapolitan stage.

EDWARD J. DENT.

*Culliford, Rolfe and Barrow* (ii. 183). These publishers were at 112 Cheap-side before Rolfe. It was a very short-lived firm, and probably did not begin business before 1795 or 1796. They published a few pieces of sheet music, including a set of Sonatas by George Surr. In 1798, William Rolfe had the entire business.

I hope at some time to bring out a new edition of *British Music Publishers*, in which much additional matter will appear. FRANK KIDSON.

*Over the water to Charlie: Lantrum's Curse* (ii. 181). This old Irish Air dates from the early years of the eighteenth century, and was known in 1710 as 'Seaghan buidh'; that is, John the Yellow, or Orange John, meaning the typical follower of William, Prince of Orange. The name 'Seaghan buidh' (pronounced 'Shawn bwee') got Anglicized as 'Shanbuy', and subsequently corrupted to 'Shambo', and 'Shambuie'. About the year 1780 it was adapted to a song—Irish of course—'Leig dham cois' (pronounced 'Leggum cush'), that is, 'Let go my foot,' and the Irish name was corrupted as 'Legrum cush', 'Legrum cus', and 'Leiger'm choss'. No doubt 'Lantrum's Curse' is an Anglicized corruption of 'Leig dham cois', and it is of interest to find it printed by Johnson as early as 1744. Kane O'Hara used it in *Midas* in 1760, to the song of 'We'll kick the whole country before us'. Aird prints it as an Irish jig, as it certainly is, and names it 'Ligum cus'. W. H. GRATTAN FLOOD.

## QUERY

*Thomas Moore's Compositions*. Is there anywhere to be found a complete list of the original musical compositions by Thomas Moore? I do not mean his Irish melodies or other adaptations.

WILTS



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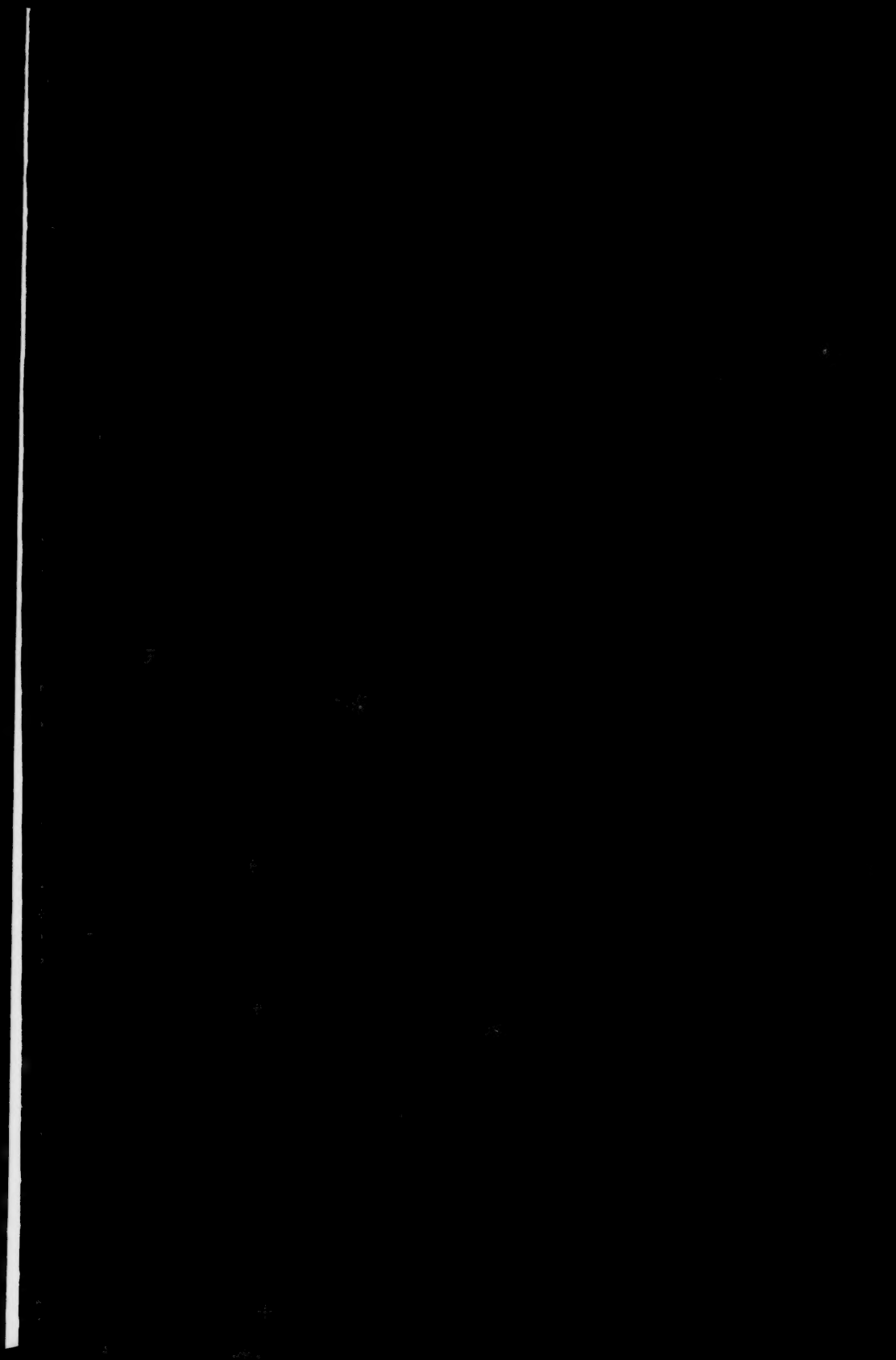


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*Edward Lowe.* This musician, who had been Organist of Christ Church, Oxford, and afterwards succeeded Dr. Wilson as Professor of Music in the University, gained his living as a music master during the Commonwealth. There is an interesting letter written by him to a pupil, Barbara Fletcher, who afterwards married Daniel Fleming, printed in *The Flemings at Oxford* (Oxford Hist. Soc., 1904, p. 541).

'Most vertuous Mrs Barbara

I humbly beseech you to play thes Lessons in the Order sett downe Constantly once a day, if you haue health and leasure. Play not, without turninge the Lesson in your Booke before you & keepe your eye (as much as you can) in your Booke. If you Chance to miss goe not from the Lesson, till you haue perfected it. Aboue all, Play not too fast. Thes few rules obserued you will gaine your selfe much Honnour & some Creditt to your master, whose better title is

Your most humble servant

25 March: 1652.

Ed: Lowe.'

This letter accompanied a MS. lesson book, which is stated to be still in existence.

*The Flemings in Oxford* also contains some Accounts from which can be gathered what a country gentleman thought it right to spend upon music in the second half of the seventeenth century. The entries relating to music might be worth collecting some day in a separate note. L.

### QUERY

*Mr. T. G...n.* Who was this operatic singer? There is a set of verses in the *London Magazine* for August, 1736, entitled 'The Tame Hero. A familiar Letter to Mr. T. G...n, on his appearing in the Opera of Adriano in a Roman Dress'. Here the singer's appearance and manner are severely criticized.

With dangling arms, and down-cast eyes,  
Trailing thy legs in shameful-wise,  
With twenty other fooleries.

STUDENT.

### ANSWER

*Peter Gillier* (iii. 180). Rimbault prints the following document in his *Old Cheque-book of the Chapel Royal*, Camden Society, 1872, p. 58:—

1741-2, Jan. 18. By virtue of a warrant from the Rt. Rev. Edmund Lord Bishop of London, Dean of his Maj. Chapels Royal, I have sworn and admitted Mr. Peter Gillier into the place of Violist of his Maj. Chapels Royal, vacant by the death of Francisco Goodsens.

Geo. Carleton, Sub-Dean.

In a note (*Ibid.*, p. 233) Rimbault attributes to Peter Gillier the authorship of *A Collection of New Songs* [&c.], Heptinstall, 1698. S. T. P.

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